

**HARRISON
BIRTWISTLE** "Gawain" at Salzburg Festival

**GEORG
FRIEDRICH
HAAS** Celebrating his 60th birthday

**LUCIANO
BERIO** On the 10th anniversary of his death

**KAROL
SZYMANOWSKI** On the instinctual life of sounds

**ARNOLD
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**DAVID
SAWER** "Theatre inspires me"

**VYKINTAS
BALTAKAS** A profile



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Dear Music Lovers,

“Institutions are nothing without the people who actually help the wheels to turn. I was unable to see that when I was young. The strength of the institutions which are crucial for our artistic development and production capabilities is mainly dependent on the imagination and courage of just a few people,” Mauricio Kagel once said. Nobody doubted that he was referring above all to **Otto Tomek**, one of the defining personalities in the New Music scene, without whose courage, imagination and strength music history after 1945 would certainly have developed very differently.

Otto Tomek passed away earlier this year after a fulfilling life. In this issue, you can read about what he meant to Universal Edition and its composers. We also remember **Luciano Berio**, who died ten years ago, with a touching poem by Eduardo Sanguineti.

In the UK **Harrison Birtwistle's** *Gawain* is considered one of the most significant works for 20th-century music theatre. However, the opera has never been staged in the rest of Europe. This is due to change, as *Gawain* is to be performed in the *Felsenreitschule* at Salzburg Festival from 26 July onward. The storyline is based on a medieval heroic epic from the Arthurian saga and includes a host of elements that are typical for the genre: gloomy castles, eerie nocturnal apparitions, magic powers, political intrigue and amorous confusion. We visited Birtwistle in London and asked him about the work.

Georg Friedrich Haas turns 60 on 16 August and we celebrate his birthday with a special section. In January Simon Rattle conducted *in vain*, the forward-looking ensemble composition which has gained cult status, for the first time and has nothing but praise for the work: “It requires patience and it requires trust, but it’s a staggering experience and one of the first great masterpieces of the 21st century.” In an interview, Haas himself describes the sounds for which he has a particular preference: “I am interested in the unbelievably intense sound quality of ‘purely’ intoned intervals. An overtone chord with pure tuning.”

“Your letter dated 8 June which I just received has filled me with the greatest pleasure,” Emil Hertzka wrote to **Karol Szymanowski** in 1919. Wolfgang Molkow uses a number of interesting references to describe how this great Polish man – who is still underestimated even today – came to Vienna, to UE, and how he found his style and his inspiration.

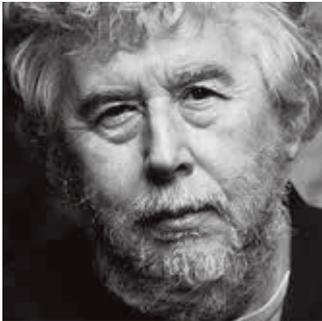
In an interview with **David Sawer** we travel once more to England, where we are allowed an insight into his work. Just a short time ago, Sawer enjoyed major success with the premiere of *Flesh and Blood* in London. As an interesting aside: Sawer was one of the extras when *Gawain* was premiered in 1991.

Vykintas Baltakas is a composer who likes to surprise himself with the music that he writes, and therefore does not work according to a prefabricated aesthetic programme. We introduce one of the last composers who Otto Tomek brought to Universal Edition.

We hope you will enjoy this issue.

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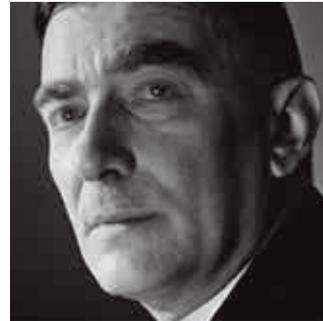
Correction: In our last issue we neglected to credit Richard Dixon as the translator of the article “Those Studio Days” by Umberto Eco.



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Back to the future

Harrison Birtwistle's
"Gawain"

"The premiere of an opera by Harrison Birtwistle is now a national event which even makes it into the weekend supplement." This subtly ironic comment was written in 1991 by a British journalist when Birtwistle's *Gawain* opened in Covent Garden. It was to become one of the greatest triumphs in Birtwistle's career. In 2000 it returned to the schedule at the same opera house – a rare occurrence with new operas. *Gawain* is now to be performed outside of England for the first time. It will open the opera programme at Salzburg Festival this year, honouring Birtwistle a year before his 80th birthday.

Gawain is based on the Middle English romance *Sir Gawain and the Green Knight*, an anonymous alliterative epic from the 14th century and a Middle English masterpiece that united heathen rituals and early Christian imagery.

The text is part of the Arthurian legend and tells the story of the Green Knight who comes to King Arthur's court at Christmas time in order to propose a strange

and lo and behold: after the blow has been dealt, the headless knight stands up and Gawain is forced to keep his side of the bargain, setting out on an adventurous journey which will make him a different person.

The libretto for *Gawain* was written by the English poet David Harsent; Birtwistle would later work with him on other operas. However "modern" and comprehensible the text may be, negating Birtwistle's tendency towards fragmented action in earlier operas, the power and energy in the score are unrivalled even in Birtwistle's own compositions, although he still considers it important to differentiate specifically between the organised world on the inside and the wild, lawless world on the outside. They ultimately symbolise two sides of the same idea: Gawain himself.

The Homeric immediacy of the original poem and the unmistakable influence on it of north-west England (where Birtwistle comes from) were depicted by the composer, for instance, with the use of three tubas and a euphonium.

David Beard wrote: "Birtwistle reached for the future by falling back on a mythical, Wagneresque past." This statement also describes one of the opera's key scenes: the scene which represents the changing seasons at the end of the first act and shows how the year passes before Gawain sets out to meet his fate. His journey at the beginning of the second act also shows Birtwistle's propensity to observe musical and dramatic situations from several perspectives: while Gawain is being ceremonially armed, he is surrounded by varying events that illustrate the seasons. It sounds like something that people today crave more than ever: a harmonious balance between humankind and nature. ↵

A harmonious balance between humankind and nature.

challenge to those present: the person who dares to cut off the Green Knight's head with an axe should come to the Green Chapel in the far north after a year and a day to face the same fate, this time carried out by the Green Knight. Gawain, Arthur's nephew and a Knight of the Round Table, accepts this ostensibly absurd challenge,



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*"Where does my music come from?
My imagination. I imagine a music that doesn't exist."
Harrison Birtwistle*

“You have to rely on your creativity”

Harrison Birtwistle in an interview with
Sarah Laila Standke on “Gawain”

How did you discover the story of “Gawain”?

Birtwistle: I have tended to only write operas about subjects that were already in my head from my childhood, my youth. I have a whole list of subjects that I could write about. So I remember reading it. For me, the problem and at the same time the fascination was how you make a myth like this dramatic. How do you activate the drama?

I read in a text by Norman Lebrecht, published before the world premiere of “Gawain”, that you simply called up David Harsent one day to ask him whether he wanted to do an opera with you. Why did you think of Harsent in particular and how did working with him proceed?

Birtwistle: Oh, that was simple: I wrote an opera called *Punch and Judy* which was premiered in 1968 and later read David Harsent’s cycle of poems *Mister Punch*. I had interviewed people about writing, and realised that it’s all a question of personality, about whether you feel you can actually deal or have a relationship with them – and it’s a difficult relationship.

With opera you need a very special language. There are certain things you can’t deal with, certain words you can’t use – they have to be very direct. With David I felt that he’s somebody that I can work with and over the years we have developed a method of working. I would never tell him what to do directly. I would talk about a lot of things, but I wouldn’t say: “This is what I want”. It’s a collaboration, like a game of tennis. I find the best way is to just say: “This is opera. Are you interested in doing it?” Then I’ve already done the first serve and wait for the ball to come back. I can only deal with it when I start it, then I start having ideas about a certain input, about how the thing is going to progress – or can’t progress. But I can’t

do it unless I have some music. That’s happened all the time. Once I have a situation or a certain detail, then I can contribute to this game of tennis, then there is a ball to actually hit back. I couldn’t have a *fait accompli*.

There are two worlds in “Gawain” which you described as the essence of the piece and where parallel events happen: the inside world, Christian, chivalric and supposedly chaste, represented by King Arthur’s court in the first act and by Bertilak de Hautdesert’s castle in the second, and the outside world, pagan, wild, untamed and full of dangers. Both worlds are separated by a door on stage. Furthermore, the element of journey plays an important role, not only in a physical, but also in a metaphorical way: it’s Gawain’s journey, his development from one of Arthur’s seemingly heroic, flawless knights to a human, separate and wise person. There is a cyclical nature to the structure of the whole piece: words, music and action are often repeated three times in a row and the end of the first act shows the passing of a year, the turning of the five seasons from winter to winter and the transition from night to day during which Gawain is prepared for his journey in search of the Green Knight and the Green Chapel.

Birtwistle: The idea of journeys in theatre, in a confined space interests me. I remember, I drew out the description of *The Passing of a Year* in my field in France and paced it myself to know how long it would take to get around to the music I was writing. And time in general, how you emblemise time. I made a sort of masque for *The Passing of a Year* where a female and a male choir sing Latin motets, one for each season – it’s like cinema, it’s wonderful. You don’t know whether Gawain has been waiting a year to go or not, because you arrive at the same point again one year later, back where it started.

But it's such a fairy story; you don't have to answer these questions, because in fairy stories you can get away with anything.

Do you think in music as soon as you have a story like the one of "Gawain" in your head? Where does your music come from?

Birtwistle: Where does my music come from? My imagination. I imagine a music that doesn't exist. I don't know – an impossible question. I never know what I'm going to write whenever I do until I sit down and do it. It's very difficult to describe music and why you do things. The time which you have with a piece of music is quite slow in one way – you have to write all these crotchets and quavers, but then it's gone and what you hope for is that by having done this bit here, you're already thinking into that bit there. I can never do pre-compositional things, because I always find it's more productive and more interesting when there's a context, and I can arrive at situations where if I had thought about it in the first place, I would never have done it.

There was a time when composers were sort of architects, they would write the whole scheme of the thing and then paint in the colours. I could never do that. I feel you have to rely on your creativity, know or at least hope that in a particular situation something will happen. It has to come out of an absolute necessity and the context of something, and then it becomes real. I can't answer for other composers, but I'm not sure I know what I'm doing. When I'm composing, every day I suddenly think: "Oh, that would be an interesting way of beginning, I'll do that". By the end of the day it's not a particularly good idea anymore, and then I have another one and it won't be any of the things that have kept me awake at night. In some sense all ideas are as good as one another – it's

what you do with them when you have them. Like the first notes in the first movement of Beethoven's *Symphony No. 5*. Is that a good idea? A pretty crazy idea, really.

Gawain was just something that had been in my head for so long, and it dealt with certain narrative and dramatic situations. I remember asking Alison Chitty, the designer whom I used to work with for the opera's premiere at the Royal Opera House, if it was possible to have a pantomime horse – a horse of comedians with somebody at the front and somebody at the back, but which is noble and not a figure of fun. The idea of this horse and somebody riding it really set me off. Then I said: "Could we cut the Green Knight's head off?" These were the things that interested me, that gave me the opportunity and all the ingredients I wanted to deal with, that sort of childish fantasy, but for grown-ups. It's music that actually allows you to deal with all these things that I'm talking about. That's my fascination. ↵

HARRISON BIRTWISTLE

Gawain

Opera in 2 acts (1990–1991/1994/1999)

Libretto by David Harsent (* 1942)

Ingo Metzmacher, Conductor

Alvis Harmanis, Director and Sets

Christopher Maltman, *Gawain*

John Tomlinson, *The Green Knight/Bertilak de Hautdesert*

Laura Aikin, *Morgan le Fay*

Jennifer Johnston, *Lady de Hautdesert*

Jeffrey Lloyd-Roberts, *King Arthur*

prem. 26.07.2013 ↗ [Salzburg Festival](#), [Felsenreitschule](#); [ORF Vienna Radio Symphony Orchestra](#), [Salzburg Bach Choir](#)

A black and white photograph of Georg Friedrich Haas. He is shown from the chest up, wearing a dark, ribbed corduroy jacket. He has his right hand resting against his face, with his fingers spread, and is looking off to the right. He is wearing glasses and a ring on his right hand. The background is a bright window with a white frame, and a dark chair is partially visible on the right. The lighting is dramatic, with strong highlights and deep shadows.

*GEORG
FRIEDRICH
HAAS*

The premiere of "limited approximations" by Georg Friedrich Haas for six pianos tuned at twelfth-tone intervals and orchestra was not just a sensation, but one of those half hours in which music history is made. The sound of the grand pianos blended seamlessly. Like melting pebbles, their liquefied notes flowed through the layers of the orchestra, creating tectonics devoid of humanity like before the beginning or after the end of time, with something threatening about their autonomy. Like seething seas, the sound seemed at one point to tip over towards the listeners. And if some chords sounded from a distance like sevenths in Anton Bruckner's music, then only as a Fata Morgana of a process that has as much to do with tonality as the genesis of the Alps. In this process, the familiar structure with twelve-tone steps is pulled away from under your feet, while a different, highly sensual and physically tangible connection ensues. Before you know what is happening, you are pulled into the gravitational field of a different planet. Or perhaps it is the Earth, viewed from a different perspective.

Volker Hagedorn (Die Zeit; 15 September 2011; "Meltdown in slow motion")

Deceptive spirals

On the music of Georg Friedrich Haas

BY WOLFGANG SCHAUFLEER

The fact that recognition was a long time coming, but was then all the more intense, may have something to do with the fact that Georg Friedrich Haas conquers new musical territory in his works, step by step and with great consistency, inviting his listeners to join him on auditory adventures whose radical nature and beauty they must first learn to grasp. The word “adventure” has been carefully chosen. Being prepared to experience the music of Georg Friedrich Haas also means letting go; it means making a journey to an unknown destination. It means taking a risk and entrusting yourself to Haas. There is no other way to find out what lies behind his music. It is a case of all or nothing. And he will reward you richly for this trust.

With his awareness that the system of equal temperament fails to offer him possibilities for expression with sufficient differentiation, Haas develops and refines sounds whose fascination is based on the use of microtonality.

Haas would presumably object to this observation. He stresses that there is not just one single microtonality. Those who restrict it to halving semitones to form quarter-tones miss the essence of the concept. The sensory attraction of the multifarious sound has become a key component of Haas’ musical thinking. Shifts, overtone harmonies, pulsing beats – these can form worlds that are in conflict with each other and complement each other as mirror images. Haas’ creativity is ignited by this and leads into areas whose foundation is not as secure as it often seems – and so it is hardly a coincidence that Franz Schubert is hugely important to him.

His music often particularly allows audibility of the difference between the familiar and the possible. It is a challenge faced by both musicians and listeners. The listener must be prepared to experience different auditory coordinates – and then can expect to encounter

potentially addictive sounds. Haas has composed several works that must be played in total darkness: a tribute to his love of haziness and the resultant sensitivity of perception.

Haas himself says: “I do not see night-time as a romantic concept of sweet dreams, but more as a continuation of the concept of being surrounded by darkness, in the sense of being mentally deranged – as a moment of grief, hopelessness, darkness. The “night side” of things is essential to my music. This concept describes something that plays a major role in my spiritual consciousness (and probably that of many other people as well).”

In response to the question as to whether there is a direct relationship between night-time, light and darkness, or whether this plays out across several different levels, Haas answers: “These relationships probably do always exist, but while composing, and particularly in the case of the *Concerto for Light and Orchestra*, my focus is very specifically on the perception of darkness – or, as in *Hyperion*, the perception of light – as a musical instrument. This is something rather different to the metaphorical concept of night that I was talking about before. However, in the string quartet “*In iij. Noct.*”, the concept of night is connected to the actual absence of light: for me as a composer, when the historical Gesualdo quotation occurs in the middle of the piece (according to the golden ratio), the link between the actual night-time in which the piece is being played and the metaphorical night-time of the historical quotation becomes tangible as an element of expression.”

The musicologist Bernhard Günther writes: “When you listen to music, the function of melodic lines, pitch systems of equal temperament and bars whose beats have graded emphasis roughly corresponds to that of banisters,

handrails, and also the familiar size and arrangement of the steps when you walk up and down a flight of stairs. Even subtle deviations from the standard dimensions, perspectival distortions such as those encountered in the Vatican or Odessa steps, are unsettling. In a now-famous lithograph by Maurits C. Escher, the upper and lower end of a staircase join up to form a kind of spiral staircase with only one complete turn, creating an unreal microcosm of aimlessness." He therefore delivers a precise description of Haas' "deceptive spirals".

The milestones in Haas' oeuvre include the Hölderlin chamber opera *Nacht* (1995/96), premiered at Bregenz Festival where the Poe/Kafka opera *Die schöne Wunde* was also realised in 2003. The formally daring ensemble composition *in vain* (2000) is almost a classic work in more recent ensemble literature.

As in his *Violin Concerto* (1998) harmonic structures formed out of overtone rows collide with chords based on tritones or fourths/fifths which lead into sheer endless sound loops. Haas' recent compositions include large orchestral works which are based on the findings from *in vain* and open the door even further to new sounds and sound experiences. In *Hyperion*, a *Concerto for Light and Orchestra*, he created "forty-five unforgettable minutes" (*Die Zeit*) in 2006 at the Donaueschingen Music Days. His orchestral work *Bruchstück* (2007) was labelled "music of spellbinding power". And in 2011 the newspaper *Neue Zürcher Zeitung* described his work *limited approximations* for six microtonally tuned pianos and orchestra simply as a "musical sensation".

***The sensory attraction
of the multifarious
sound has become a key
component of Haas'
musical thinking.***

At Salzburg Festival last summer Haas contributed a work that was inspired by Mozart's Horn Concerto, but without a soloist: "... e finisci già?" Haas explains the basic concept: "At the beginning of the concerto movement Mozart places the D major chord exactly in the position of the overtone chord – in Süßmayer's version this scoring blurs and becomes a rich major chord. This overtone chord is the centre of my short piece, out of which the beginning of the movement

unfolds, as written by Mozart – in four different temporal elongations and contractions simultaneously." He sees Mozart's fragment as an impressive personal document. Above the notes, which mostly only consist of the bass line and the solo part, Mozart had written Italian texts that give evidence of two different elements for Haas: the fact that Mozart used the parameter

of "technical difficulty" with a positively dramatic touch ("Ahi – ohimè! – bravo, poveretto!") and that Mozart obviously felt the formal specifications of the Rondo to be a constraint. It is easy to imagine that Haas sympathises with Mozart here.

Simon Rattle recently conducted Haas' music for the first time (see pages 15–17). In a way, this prepared the audience in Berlin for the new work that the Berlin Philharmonic commissioned Haas to write and will even take on tour to the Carnegie Hall in autumn 2014. The timing could hardly be better. This September Haas will take up his post as Professor of Composition at Columbia University in New York. ↵

On the magic of “pure” intervals

Georg Friedrich Haas in an interview
with Heinz Rögl

Mr Haas, you have found a “sound” – an unmistakable style. How easy is that for a composer to achieve?

Haas: Even though it wasn't your intention, I almost take that as a reproach. My initial response must be that I hope one of my next compositions will have some quality about it that can't be described as “typical Haas”. Sitting down and crafting your own “personal style” certainly doesn't work, and other composers have never succeeded in doing that either.

Staying with the recognition factor and this alleged personal style: your music grew, in a purely technical respect, out of aspects such as an interest in the range of overtone colours in music, or the meticulous exploration of microtonality as first adopted by the composers Ivan Wyschnegradsky or Alois Hába. And you have independently developed and adapted microtonality.

Haas: Just to bring things back down to earth a bit as far as microtonality is concerned: of course it plays a major role in my compositional work, but I don't believe it plays a significantly larger role than in the work of the majority of my colleagues.

For example, at a panel discussion in Warsaw I told Enno Poppe that if one were to hold an Olympic Games for microtonality, he would finish quite a few places ahead of me. The harmony of Ivan Wyschnegradsky, who was one of the pioneers of quarter-tone music, certainly plays a central role in my music, although not in the fact that it is quarter-tone, but in the semitonal approach also

used by Wyschnegradsky. If I do quote him, then it is more the non-quarter-tone qualities of the quarter-tone composer. That puts things back into perspective.

I have a rather ambivalent attitude to quarter-tone music. At home I had two pianos tuned a quarter-tone apart which enabled me to explore the concept, and it was naturally very illuminating to experiment with it with a partner as well. However, quarter-tone writing is certainly very abstract and also something that is difficult to grasp just by listening to it. I have experienced excellent orchestras, including those that play a lot of New Music, where the musicians produced the quarter-tones with a relative lack of clarity that was far removed from the precision displayed in their accomplished semitonal playing.

And so by far the more important element in your music is the connection to the spectrum of overtones?

Haas: This plays a major role in my work. I am interested in the unbelievably intense sound quality of “purely” intoned intervals. An overtone chord with pure tuning.

We are now touching on the expressive components of your music, which also – and this is where we enter the dangerous waters of verbal and thus ideological interpretation and signification – aims to convey messages. In a spectrum that ranges from desperation and sorrow to beauty, passion, intoxication and ecstasy. It is impossible not to be affected existentially by music such as “in vain”.

Crafting your own “personal style” certainly doesn't work.

Haas: Well, of course I'm pleased that it is perceived in this way, but I am unable, or hardly able, to talk about it. My decision when I was 17 years of age to be a composer and not an author might have had something to do

perceive the moment when the music from the beginning returns at the end as anything but oppressive. That is enough. You don't need any more. And nowadays we have no need to remember the political situation which

“My decision when I was 17 years of age to be a composer and not an author might have had something to do with the fact that I noticed that I cannot express myself as precisely in words as in sounds.”

with the fact that I noticed that I cannot express myself as precisely in words as in sounds.

You are right, there is sorrow in my music, there is fear, the feeling of being driven, of implacability, of being taken somewhere regardless of whether you want to or not. But – with very few exceptions – it is certainly not the case that I sit down with the aim of setting an aesthetic programme or a story to music. Sometimes it begins with moods. In the case of *in vain* it was my consternation at the formation of a coalition government with the far right in 2000; I composed a piece in which the formal progression revives content at the end of the work that had previously been believed overcome.

As the years have passed, *“in vain”* has become cult music that astonishes the listener primarily through its enchantingly beautiful sound.

Haas: Other people may respond differently when they hear it, but I still cannot imagine that anybody can

gave birth to the piece, thank goodness. At the moment I am glad that this piece has outlived the government. That is a fact, at least.

Your “breakthrough” as an internationally renowned composer in the late eighties was followed by an even larger number of impressive pieces than ever before, starting in – say – 1988/89. Do you see yourself engaged in continual, even linear development in your compositions? Are earlier works put into perspective for you?

Haas: The *Duo* for Viola and Prepared Piano was composed in 1984 and I still consider it to be one of my best compositions. The C minor melody at the end, which is repeated a number of times by the viola – whose strings are retuned every time the melody returns – so that the tonality kind of melts away, is certainly something that could exhibit a “personal style”, if that is what you are looking for. Even though it sounds entirely different to my other compositions, and you wouldn't immediately associate →

“The Hagen Quartet uses the expression ‘Haas intonation’ when they play romantic or classical music with pure intonation.”

it with me. And I hope that I will be able to write other pieces that are entirely different in the future as well. The works that were written ten years ago can't really be described as old.

Do you write differently for various groups, ensembles or orchestras, depending on the commission?

Haas: Yes. I always try to compose for each situation in which the work will be performed. I can illustrate that using specific examples. *Poème* was a commission for the Cleveland Orchestra and I knew there would be hardly any rehearsals because they are extremely expensive in the USA, but I also knew that performers are excellently prepared when they arrive at rehearsals, unlike in Europe. There is a sociological difference: if a musician in the USA arrives at a rehearsal unprepared, he loses his job. If a musician in Europe prepares for a rehearsal, he gets angry glares from the others. That's just the way it is, and you have to realise it. I encountered the exact opposite with *Natures mortes* in Donaueschingen, where there were far more rehearsals than usual. And I knew that Sylvain Cambreling was conducting; hardly anybody else is as familiar with my music as he is. In that work I could afford myself the luxury of writing five different overtone rows for a large orchestra. They needed six rehearsals plus realisation. *Bruchstück* has a single overtone chord, *in vain* has twelve – because it was for Klangforum.

That means you can do it if you examine each situation.

Haas: The psychology of 24 people is so fundamentally different from that of an orchestra with 85 or 100 members that things which are possible with 24 cannot be realised with 100. My music is still utopian, it still cannot always be fully realised, but after five or ten years it does become possible as by then word has somehow got

around and the music has become firmly established. And I can tell you something else: the *String Quartet No. 2*, which was premiered in 1998 at the Konzerthaus in Vienna, was written for the Hagen Quartet whose members are very open-minded with regard to modern music but tend to focus more on music of past eras. Clemens Hagen, who was also the first soloist to play my *Cello Concerto*, told me later that they use the expression “Haas intonation” when they play romantic or classical music with pure intonation.

While getting to grips with my piece, they were therefore also made aware of the problems they encountered when playing the other kind of music as well. It is my great hope that orchestras will also understand this, even though it is much more difficult to achieve because of the size of the groups. And I also hope that they realise that I work with exactly the same issues that they are dealing with when they grapple with Schubert and Bruckner. The quality of the performance would benefit greatly from this. Even in tonal music, the strings or wind instruments must produce (and must have produced) microtonal intonation in order to present an expressive performance. The interesting thing is that the composers have always left this to the performers, and it might have something to do with the fact that you would have had to create special musical notation for it. But these are areas with which the instrumentalists are definitely familiar in their tonal music-making when they adjust the tuning of chords. And where there is still a lot of scope for compositional development. ↵

“... where you discover where music came from”

Simon Rattle on “in vain”

Georg Friedrich Haas' *in vain* is a really astonishing work of art. How to describe it? First of all, for everybody involved in New Music, it is one of the only already acknowledged masterpieces of the 21st century. And he said himself to me that he could never imagine that a piece lasting just about an hour for a large ensemble of players, using almost no kinds of conventional tuning, and of which 20 minutes is played in complete and utter darkness – he could not imagine that at first it would ever be played, let alone the fact that it has become really a cult wherever it is played. And it seems never just to be played once: the minute people have heard it they are hungry for more.

When I first rehearsed with the musicians of the Orchester-Akademie, with whom we are playing it, I tried to find ways to describe the piece. And what was fascinating was that actually there was very little music that you could compare it with. Some of it sounds like Ligeti, the kind of scurrying figurations that you hear in the *Violin Concerto* as though there are a hundred of Alice's rabbits in Wonderland, disappearing down the holes. Some of it sounds maybe like a little bit of Ligeti's *Atmosphères*, with this extraordinary intergalactic stillness. But most of it sounds like simply nothing else at all. If you imagined a kind of Rothko painting in music, you might get close, because the piece, like these paintings, seems to throb and glow. One of the things about the paintings is, the longer you look, the more dynamic they seem to be. This is very, very true of this piece also.

There is another wonderful metaphor which he uses, which is that he was very, very inspired by the idea of M. C. Escher and the staircase, which seemed always to be going upwards and you found yourself simply back at the beginning once more.

The way the sound works is almost like an optical illusion. And it is the opposite of the idea of Sisyphus, who simply was condemned to push the same stone up

the top of the hill and have it fall down with him again. In this piece you climb up the stairs, and you seem to go higher and higher and higher, but actually you find yourself back where you start again.

And this somewhere has to be the meaning of *in vain*. The piece was composed as a response to the rise of the far right in Austria at the end of the 20th century, and has partly to do with Haas' despair at this situation. But in fact it is not a tragic or a political piece, it is more as though you are wandering into some kind of extraordinary forest, some kind of primeval darkness, where you discover where music came from.

So just to describe it, it starts with a flurry of sounds, almost like some kind of aural snowstorm. And through these sounds you begin to ... [sighs] ... if you can hear lights, you hear lights! You have to use mixed metaphors in this piece. But then gradually, as the snowstorm dies down and the long notes become heard, the lights in the audience become lower and lower and lower, and suddenly you are plunged astonishingly into complete darkness. And this is where the music sounds as though it comes out of some kind of primeval swamp, as though it is struggling to be born. You hear the opposition of the pure notes with notes of a slightly lower pitch or higher pitch, as though they are fighting against each other, or as though you are sticking a knife under your skin – I'm sorry for all these metaphors. And at a certain point it is as though the music is struggling to be – it's a very long, slow, patient birth.

The strings come to a pause on a chord, and suddenly the harp is heard playing, and the immediate feeling is a jolt of: “The harp is terribly out of tune!” But in fact the harp is playing versions of the natural harmonics that you get on any instrument, on any brass instrument. With our modern system of tuning, we have had to make many compromises with actually what is a natural chord. And →



© STEPHAN RABOLD
Simon Rattle

what Haas has done is to go back to the original tuning that you would get if you blow through a horn without adjusting anything with your lips. And it is a very, very particular sound, it has almost a primeval feeling.

Now this piece is all about oppositions of all types: about light and darkness. But it is also about the pure, original tones almost fighting with our modern sounds. And a great deal of the opening of the piece is simply exploring what these chords do, they are like extraordinary halos of sound.

And then it feels to me as though you are hearing the music that could have been in Wagner's subconscious before he started writing the *Rheingold*, with its extraordinary E flat major, the beginning, which is just one chord. But this is the chords from much longer ago, it is the chords of the natural scale. And the trombones and horns play this, and it sounds as though they are calling us to some kind of ceremony. At the climax of the work there are ten of the most astonishing minutes of music anybody has ever written, and it can only remind me of the level of music that Ligeti was writing, our most recent great composer.

And at this point, when the lights go down a second time, what you realise is that you are hearing somehow a real, new harmony being born. The players play in complete darkness, they have little modules that they have to memorise, but to memorise ten minutes of music is a really extraordinary achievement, this is what we have been working on – even today, as I speak. And we have been working on it also in total darkness, so it is a shock suddenly to be sitting in front of these lights.

What you hear is based often on C major and the C major chord – but the real, natural C major chord. And it throbs and glows in this total darkness, as though you are seeing some kind of psychedelic vision. And there is a feeling, if you are an audience member, that something really new is happening, and a kind of natural harmony is being found, not only in the music but in the world. I am sure this is what Haas had in mind. And you feel as though you are on the verge of some extraordinary illumination, some understanding that was not there before.

But then, very slowly, the lights come on, and as the lights come on the music gets once more stuck on this extraordinary Escher staircase, and you simply don't know where you are. And it is as though the rhythms of the machine have become jerky, it is moved away from its natural primeval state, and this vision has been lost again. And in fact the piece winds up faster and faster and faster at the end, in the way it had wound down earlier. And then, like the end of Berg's *Wozzeck* or the end

of Schönberg's *Erwartung*, it winds and it suddenly stops in mid-air. And it has been *in vain*.

It has been an amazing experience working with the young musicians of the Orchester-Akademie. Some of them have had experience in contemporary music, some not. Nobody has had experience in music quite like this. If you write not in the normal tones that we play in, but in these microtones – what they call the spectral school of composition – you are almost having to reinvent music every time you write it. But this piece seems to have such a powerful impact on people that I'm sure it is going to be one of the pieces in musical history about which people can say: "This really began something new."

When we first started to work the musicians said: "What is this? I mean, surely this is crazy, can we do this?" And so I sent them away to listen to *in vain* and a couple of them said: "Well, we thought this was crazy. But we listened to it last night, and neither of us found we could sleep. The impact is so powerful." It reminds me of the greatest pieces of Olafur Eliasson, very, very strongly; particularly the work in the last Berlin exhibition he had, where you walked into a gigantic room which was full of smoke and extraordinarily bright lights came to you in the smoke, so you were completely disorientated and almost drowned with colour.

The piece has a similar impact to that. The minute I started studying it I thought of Eliasson and his works. There was a very strange moment, the first time I sat down late at night and listened to the whole piece in one sitting. And in the middle of it Olafur sent me an email, which I saw on the computer at the same time. I thought: "Well, this is some kind of sign. We are all thinking of the same thing." And indeed he will come to the first performance, because on that evening we started corresponding and writing about it.

So this can really be a new beginning. Please listen to it, please come and hear it live if you can, otherwise listen to it, experience it, it is really not quite like anything else. It requires patience and it requires trust, but it is a staggering experience and one of the first great masterpieces of the 21st century.

This introduction was given by Simon Rattle for the performance of "in vain" in the Philharmonie, Berlin on 18 January 2013

GEORG FRIEDRICH HAAS

in vain (for 24 instruments)

Orchestration: perc(2), hp, acc, pno, sax, vln(3), vla(2), vc(2), cb

prem. 29.10.2000 ↗ [Cologne, Klangforum Wien](#), cond. Sylvain Cambreling



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LUCIANO BERIO

(24.10.1925-27.5.2003)

piccolo threnos

le stanze che tu ci abiti, adesso (adesso, voglio dire, che ci abiti tu, lì tutto tanto solo, ormai), sono piene di musica: (di musica tua, voglio dire): (di te, che sei stato la musica, per me, per tutti, per anni e anni, qui):

(immagino una specie di musique d'ameublement, come si usava dire, de tapisserie): (e ti sarà arrivato, ma questa volta per te, quel tuo vecchio telegramma che diceva, mi pare, »GRAZIE«, e niente altro): (e fuori, crescono fiori e fiori, mi ha detto Talia, ieri):

(e lo avrai verificato subito, certo, che non c'è un dio, non una dea, da nessuna parte): (nemmeno una microcamena della musica, voglio dire, niente): (e ti suppongo più tranquillo, un po', così, non so):

(ma lo sapevi, poi, che i mortali, agli immortali, ci sta scritto da sempre, non è lecito (non lo sarebbe, voglio dire, comunque), piangerli, neanche, mai):

(ma se è per questo, poi, però, ci pensiamo qui noi, adesso, per fortuna, per forza):

EDOARDO SANGUINETI

19

Little threnos

the rooms that you live in here, now (now, I mean, that you live here, there is all so alone, now), are full of music: (of your music, I mean): (full of you, for you were the music, for me, for everyone, for years and years, here):

(I'm imagining a type of musique d'ameublement, as we would say, de tapisserie): (and that old telegram of yours that said, I believe, "THANK YOU", and nothing more, will have reached you, but this time for you): (and outside flowers upon flowers are growing, Talia told me, yesterday):

(and you would have checked straight away, of course, that there is no god, no goddess, anywhere): (not even a micro-camena of music, I mean, nothing): (and I suppose you are more

[peaceful, a little, well, I don't know):

(but you knew, then, that it has always been written that it is not lawful (it would not be, I mean, in any case) for mortals even to cry for immortals,

[ever): (but if this is the reason, then, nonetheless, we'll think about it, here, now, fortunately, necessarily):

EDOARDO SANGUINETI

SZYMANOWSKI TO HERTZKA
(ELIZABETHGRAD, 8 JUNE 1918)

"It seems really strange to be able to write to you again after 4 years! I hope you are still in Vienna, hard at work as always in your position as Director of U.E. and in the best of health? I would be very happy to hear about all of this from you!"

HERTZKA TO SZYMANOWSKI
(VIENNA, 15 JUNE 1918)

"Your letter dated 8 June which I just received has filled me with the greatest pleasure. Your welfare throughout the past years has always been a matter of worry to me because I only received limited news from your sister in Switzerland. I last heard from her just a few months ago, but she herself had not heard from you for a long, long time. You cannot imagine how often we have spoken about you during this time."



*KAROL
SZYMANOWSKI*

On the instinctual life of sounds

Karol Szymanowski: between ecstasy of sound
and national style

BY WOLFGANG MOLKOW

European music at the turn of the century was dominated by an intoxication of sound. In the years that followed Richard Wagner, the orchestral pedal became a feature of excessive sound settings: the word "sound" itself was accorded a magical meaning and Paul Bekker even titled a book *Klang und Eros* (Sound and Eros). With an ironic undertone, Camille Saint-Saëns describes an episode in which a hysterical woman who worshipped Wagner fainted at the maestro's feet on hearing the E minor/C major chord progression in *Siegfried* that signals Brünnhilde's awakening. The shimmering world of the Holy Grail in *Lohengrin*; the lambent Venusberg music in *Tannhäuser*; the chromaticism in *Tristan* with its addiction to night and death; the magical sound of the *Ring* tetralogy – all these debilitating, rhapsodising, blossoming, fervent and erotically tinged forms of expression become condensed by the new generation of musicians into a metaphysics of sound that is a concurrent source of mystery and adventure, reverence and revelry, meditation and frenzy.

The Polish composer Karol Szymanowski, who was born in 1882 (the year Wagner died), must also be included in the group of sound erotomaniacs. If we consciously exclude Szymanowski's creative period in Poland, then many of his works – despite all their differentiation in terms of form, structure and instrumentation – are absolute emanations of sound. Szymanowski's cousin, childhood friend and later librettist Jarosław Iwaszkiewicz recounts that the word "sound" was one of Karol's favourite expressions. Accordingly, the "miraculous sound experience", the "intoxicating spheric apparition of sound" becomes a primordial theme in Szymanowski's oeuvre that is already committed to rituals and ancient symbols. "Sensuous, hazy and sultry" are the most common descriptions used in reviews at the time,

and Iwaszkiewicz writes at one point that such "outrageously metaphysically improper music" as Szymanowski's had never been known before. Iwaszkiewicz also described the songs of an infatuated muezzin whose texts were written by him as radiating "sultriness and the scent of musk", attributes that are reminiscent of the fin de siècle, *décadence*, *Jugendstil* and *orientalism*.

Szymanowski's character is indeed swathed in something of the aura of a bygone artistic ideal which has its foundations more in mystery than in industrious creativity, and more in morbidezza than in motivity, searching for profound layers of existence rather than enjoying life with a robust enthusiasm for music-making. Biographically, this existence comprises a Polish lack of openness and Viennese bohème, Catholic strictness and the Dionysian, ecstasy and ascesis. And given that Szymanowski's colourful and fascinating existence was in actual fact exposed

to the seeds of disintegration – he was facing death in the form of an insidious tuberculosis – the proximity to Thomas Mann's type of artist becomes astoundingly clear. However, although Karol wallowed in Wagnerian sounds on the piano as a boy and later also abandoned

himself to *Tristan* excesses, even spending time as a patient in Davos, the Magic Mountain, his music, with its unconditional postulate of beauty, does not reflect an ailing young man or even a character that was hostile to life, but a personality who is struggling to achieve an individual form and expression similar to his great contemporaries.

It is a need for self-expression that is repeatedly described as ecstatic and is therefore associated with Scriabin. However, although Scriabin could be called a constructor and programmaticist of sound ecstasies,

***Polish lack of openness and
Viennese bohème, Catholic
strictness and the Dionysian.***

in Szymanowski's works ecstasy is treated more haphazardly, coming from within and unfolding out of the misterioso at the beginnings of the movements in a fever curve that rises continually, discharging itself in a vocal and instrumental apotheosis. Examples can be found in the violin concertos which Szymanowski wrote for the brilliant violinist Pawel Kochański, in *Symphony Nos. 2 and 3*, in the opera *King Roger*, as well as in the orchestral songs, the string quartets and the piano music.

Despite all this hedonism of sound and the rich wealth of colour, however, there is a preference for darkness and melancholy. Szymanowski absolutises the nocturne mood of his compatriot Chopin; his inventiveness of sound flees the "treacherous day", just as his chromatically rambling, expansive tunes grow further and further away from tonality. Szymanowski's very own sound sphere is a mysteriously iridescent *Song of the Night*, free-floating at a clear height or bathed in a mystical darkness, leading up to the "Grandioso". It is music that combines the *Tristan* motif with the vocal and sound anthems of *Daphnis et Chloé*, purple/violet, in sultry air and a "mixture of night and light, black and bright".

Karol Szymanowski was born in Tymoszwówka, Ukraine, and was therefore a Russian citizen; like Mussorgsky and Rimsky-Korsakov he came from the landed aristocracy, the cultural class of small and mid-sized landowners.

Biographer Stanisław Golachowski writes: "The Szymanowski family differed from their milieu in the high level of their artistic culture," and continues: "The prerequisites for his standard of music were already created by the parents of the composer. Karol's father ... was outstandingly musical. He was responsible for the musical training of Karol and his siblings, which was based on the best traditions of European music. Only works of the great composers, above all Mozart and Beethoven, were played on the Szymanowskis' grand piano. This training ... encouraged Karol's musical development to grow in the most beneficial direction because he was able to

learn about the best works in music literature while still a child. Even the young Szymanowski must have felt that the society to which he belonged was coming to an end. The family's ultimate ruin after the October Revolution affected him not only materially but above all emotionally, as shown in his letters from the period between 1917 and 1920. He tried to save as much of his culture as possible in his music.

Even the young Szymanowski must have felt that the society to which he belonged was coming to an end.

Jarosław Iwaszkiewicz recalls several observations that relate less to the music and more to his cousin's role as an outsider within the family. The image emerges of an adolescent dandy who cleverly hides his increasing introversion from the outside world. There is his polite yet cold detachment from any maternal guidance in religious matters, and there is also his early appreciation of heathen antiquity, coupled with a tendency towards stylisation and narcissism. In the darkened salon in Tymoszwówka he poses as a dying Petronius Arbiter based on Sienkiewicz' novel *Quo Vadis*, simultaneously symbolising his own role in life and in art; for the moment his behaviour manages to shock his strait-laced Polish aunts who deem him a "tainted person" and an "amateur composer".

Before Szymanowski entered life as a fully developed artist, he collected impressions, as it were, in order to be able to provide his cult of beauty with content that is as rich as possible. His future mission would be "to guide the Philistine with a benevolent and wise smile to →

the worlds of beauty". In order to be able to fulfil this, the young Karol trod the path of Oscar Wilde, or rather Dorian Gray. For Warsaw around 1900, this lifestyle was unusual enough; Szymanowski was regarded as one of the "best-dressed" young men in Poland and he did not behave like a docile student at the Conservatoire, but like a "rich young man from Ukraine", not as a composer of songs, but as a heart-breaker who dedicates songs to his numerous conquests.

essential element of his art, the 'pression' of which the critics occasionally speak and which at times pushes back the boundaries of conventional music aesthetics, is above all his eroticism."

The fact that this erotic flair already makes itself felt in Szymanowski's early works is indeed initially not only a symptom of the illness, but also of the era. Under the influence of the erotomaniacs from Bayreuth, only very few composers were still writing "simple tunes". Scriabin sketched his ecstatic *Poème* and Grieg composed a piece for piano titled *Erotik*. Strauss indulged in erotic love scenes and Ravel developed his orchestral style which Hans Heinz Stuckenschmidt associated with "a preoccupation with copulation" and "Eros in sound". Even Schönberg, who was not known for acquiescing to this style, allowed himself to be inspired by Strauss to write impassioned music for *Pelléas und Mélisande*; later, it was he who formulated the expression "instinctual life of sounds".

In order to become more closely acquainted with European modernity around 1900, and even Wagner, Szymanowski was forced to study the music for himself. Golachowsky writes: "People in Warsaw knew hardly anything about Wagner and his artistic heir Richard Strauss. For the Polish composers who had reached artistic maturity at the time, Mendelssohn was a role model worthy of imitation." Henryk Opiensky characterised the musical situation in Warsaw at the time as follows: "Wagner's *Tristan* was a myth and familiarity with it could only be harmful."

What was harmful for some would become an elixir for Szymanowski. In order to escape the academicism at Warsaw Conservatoire, the four composer friends Grzegorz Fitelberg, Ludomir Rózycki, Karol Szymanowski and Apolinary Szeluta formed a group that soon called itself "Young Poles". As there were hardly any performances of Wagner's or Strauss' music, the society organised its own private performances from piano scores.

The enthusiasm for German music was not at all shared by Warsaw's conservative musical heavyweights.

His national colouring: a combination of aestheticism and the cult of beauty.

And so this was no energetic reformer, writing about the movement of the waves along the Danube in his notebook like Leoš Janáček; this was a young man who made Nietzsche's *Birth of Tragedy* his gospel, enthusiastically studied the music of Chopin and Scriabin and searched for the land of the Greeks with his soul. An artist who took the future national colouring of his music from aestheticism and the cult of beauty. Iwaszkiewicz rather pompously called this cult a "religion of love" yet fittingly associated it with illness: "Before this religion had become refined as a result of the many years spent travelling, with unforgotten impressions in Sicily and Africa, with the contemplative observation of art in Italy and finally with the many lonely years of war, and before it could bear fruit such as *King Roger*, this mysterious enigma of love and tolerance, where amor and caritas merge into one, his cult of the beauty of life took on disturbing, sometimes vulgar forms. By this I mean that the tuberculosis, whose seed had always existed inside Szymanowski's organism, made its own contribution towards a certain ecstatic agitation. Basically, the most

Szymanowski, who was now influenced by Max Reger and had written a symphony which he himself called a "harmonic and orchestral monstrosity", lost the reputation he had gained from his early chamber music and lyricism as a result of this kind of "hyper-Germanness".

To use a witticism by Oscar Wilde, whom he admired so much – after this disappointment, Szymanowski did not enter a monastery; instead, he turned to operettas. Of course, *Lottery for Husbands*, as the piece was called, was not a success.

In his *Symphony No. 2* in B flat major, Szymanowski sublimated Strauss' influences on him and began to merge them with his personal style. Some transitions, surging passages and final cadences seem to have been taken directly from *Zarathustra* and *A Hero's Life*. However, Strauss, who was excellent at creating effects, would have been unlikely to begin a symphony with such intimate chamber music; the real Szymanowski is shown in the chromatic disguising of the theme by obscuring the structure with polyphonic superimposition and dynamic overexpansion, and ultimately in the gradual increase in movement. The *Symphony* in B flat

Szymanowski looked for new possibilities for performance and publication. Remembering a defining experience with *Lohengrin* in his youth, he turned to Vienna, which at the time was the centre of European music life.

On 18 January 1912 a concert took place in the Großer Saal at the Musikverein in which only Szymanowski's works were played: Grzegorz Fitelberg performed *Symphony No. 2* with the Vienna Symphony Orchestra and Artur Rubinstein played the *Piano Sonata No. 2* in A major. Two months later Szymanowski signed a 10-year contract with Universal Edition. UE director Emil Hertzka was extremely fond of Szymanowski, as can be seen in the large number of letters exchanged and their unusually heartfelt manner of communication until Hertzka's death in 1932. As Hertzka was passionate about opera, he also tried to interest Szymanowski in this genre despite his introversion. As a result, Szymanowski wrote to his friend Stefan Spiess: "I am beginning to think more and more about an opera – purely for career reasons – it would be very important. I am also postponing my personal plans in the long term and am beginning to look for a finished, dramatic text."

What was harmful for some would become an elixir for Szymanowski.

major was the crowning achievement in Szymanowski's second creative period. Even though it was forced to yield to his later orchestral works with regard to its value, it still remained the most outstanding symphony of contemporary Polish music. And even if the entire wealth of new musical ideas in the symphony were disregarded, the level of compositional technique alone displayed by Szymanowski in this work would irrevocably have crowned him Poland's principal composer.

As the first major opera published by Hertzka and UE was *The Distant Sound* by Schreker, Szymanowski began to show a particular interest in his works and described the next opera *The Music Box and the Princess* as beautiful and also "full of poesy and expression", despite "ambiguities and inconsistencies". Later he was full of anticipation while waiting for the opera *The Stigmatised*. Szymanowski felt a certain affinity for Schreker, – given their mutual pull towards the misterioso, to frenzy, ecstasy →

KAROL SZYMANOWSKI

TIMELINE

1880

1882 Born 6 October in Tymoszkówka (Ukraine)

1890

1896 First pieces

1900

1901–1904 Private lessons

1906 *Préludes* op. 1 for piano

1910

1909 *Symphony No. 2*

1911–1913 Frequently travels to Vienna
1912 Contract with publisher Universal Edition
1914 Journeys to Italy, Sicily, North Africa
1914 London

1920

1917 February Revolution
1917–1919 Work on novel *Efebos*
1918–1919 First ideas for *Król Roger*

1920 Publishes polemical articles in the press
1920 Travels to Vienna, Paris and London
1921 Meets Stravinsky
1921 Second trip to New York
1922 *Słowieńie* World premiere
1922 *Hagith* World premiere at the Grand Theatre in Warsaw
1926 *Król Roger* World premiere in Warsaw
1928 *Król Roger* German premiere in Duisburg
1929 *Stabat Mater* World premiere in Warsaw
1929 Diagnosed with tuberculosis
1930 Settles in Zakopane

1930

1932 Triumphant Prague production of *Król Roger*

1935–1937 Health spa visits in Grasse and Lausanne
1937 Transported to the Clinique du Signal in Lausanne
1937 Dies on 29 March

1896–1914
EDUCATION.
THE YOUNG POLAND
MOVEMENT

1914–1918
FIRST WORLD WAR

1920–1932
INDEPENDENT POLAND

1929–1937
FINAL YEARS

and rapture, which manifests itself in an immaterial sound, vague murmuring, undulation and glistening: an evocation of sounding spheres. The beginning of the *Violin Concerto No. 1*, one of Szymanowski's most popular works, most closely corresponds to the cleverly mixed trill of sound from several instruments in the *Stigmatised* prelude. After the introductory pizzicato of the solo instrument, a ripple of sound develops in the strings, punctuated by brief, decorative motifs from the wind instruments. Harp glissandi and piano figures increasingly distort the initially tonal sound. Then the violin intones its meandering, yearning, expressively climactic lyrical theme in a high register. This immaterial singing on the violin in a high and very high register becomes a specific detail of Szymanowski's sound.

"If Italy did not exist, then I could not exist either. I am neither a painter nor a sculptor, but when I go through the rooms in museums, the churches and the streets, when I look at these grand and proud works that look down upon all that is stupid, low-level and insensitive with an eternally clement and cheerful smile – when I call to mind all these generations of the most beautiful, most ingenious people, I feel that living and working are worthwhile ..." Szymanowski awarded programmatic content to his impressions of Italy and particularly of Sicily, and then – most importantly – put them on stage in the opera *King Roger*.

In addition to the concerto, it is the three-part cycle *Mythes* for violin and piano in which the composer developed a new Impressionistic style of chamber music. The first piece in *Mythes* is called *The Spring of Arethusa* and refers to the spring which has its source in the harbour at Syrakus. Tradition holds that there is a connection under the sea between the spring and Arcadia in Greece. The violin cantilena again unfolds in a high register over the glistening, chromatically changing wave-like figures in the piano accompaniment.

Szymanowski's mystical sound emerges in his second creative period which was during the war years between 1913 and 1918. The piano cycle *Masques* was composed in close proximity to *Mythes*; the former presents character portraits in *Scheherazade*, *Tantris the Buffoon* and *Don Juan's Serenade*. With his style of piano playing ranging from ostentatious to expressionist, and its sound hypertrophy that is already visually communicated on three staves, the *Masques* are the counterpart to Ravel's *Gaspard de la nuit*. Several other musicians with a sensitivity to sound had also already been interested in the figure of the storyteller Scheherazade: the works range from Schumann's melancholic piece for piano and Rimsky-Korsakov's colourful symphony to Ravel's songs, and Szymanowski extends the repertoire with a dreamy impression embellished by altered, broadly-arpeggiated chords.

"I am beginning to think more and more about an opera – purely for career reasons ..."

The gesture of mysterious elevation, which becomes Szymanowski's unmistakable sound cipher, is also found in his third, national period, although this is no longer as confusing and freely sweeping, being instead classicistically subdued: his *String Quartet No. 2* from 1927, in which the composer uses folkloristic themes from his ballet *Harnasie*, returns to the mystical beginning in a reminiscence; this time the shadowy sounds only exist in simple ostinato semiquavers comparable to Schubert's *Unfinished*. The cantabile theme arches above this extremely delicate layer of sound in an expansive curve. →

Strauss' "Salome" opened the door to the Orient for him and thus to musical colour that was to be ground-breaking for his future personal style.

The introductory *misterioso* reaches its highest density in *Symphony No. 3, The Song of the Night*, which Szymanowski composed for solo tenor, choir and large orchestra in 1914–1916 to verses from the medieval Persian poet Dschalal-ad-din Rumi. Again, the lyrical violin part unfolds in a high register over an altered wind chord: this “cantabile molto espressivo” string writing undulates on the characteristic tritone interval, up and down like a large nocturnal bird. This first section with its veils of mist seems like a symphonic farewell from the Romantic symphonies which – from Beethoven to Mahler – indirectly take the words of the creation account as their motto: “And the spirit of God hovered over the waters”.

Schreker drew hope for his opera career from the performance of Strauss' *Salome*, which he attended in Graz. And during his first stay in Vienna, Szymanowski also felt an urge to write “his” *Salome*, as he had already set both *Salome* and *Penthesilea* to music in the form of songs. Starting in 1912 plans for *Hagith* were mentioned in letters exchanged by the composer and UE, and these soon developed into a single-act work with lavish instrumentation. Apart from their stylistic details, *Salome* and *Hagith* are also linked by the fact that their drastic content was not suitable for court theatres.

This experience was significant for Szymanowski in a different respect: it opened the door to the Orient for him and thus to musical colour that was to be ground-breaking for his future personal style. Three cycles were composed starting in 1914 which could be called highlights of orientalised song: *Love Songs of Hafiz*, *6 Songs of a Fairy-Tale Princess* and *Songs of an Infatuated Muezzin*.

Ravel is supposed to have responded to the suggestion that he should use Arabian motifs in his music with: “If I were ever to write something like that, then it would be more Arabian than all of this here!” Szymanowski could also rightly claim to have found an authentic

sound in his *Hafiz* songs that extended far beyond the arabesques and chinoiseries of his day. The Indian pianist and composer Sorabji described the *Hafiz* songs as “music of radiant spiritual clarity, of a sublime ecstatic expression”, adding that “these songs are not the product of a costumed European, but the creation of somebody who is spiritually akin to us, who communicates to us in music that we instinctively recognise as the quintessence of Persian art.”

If the opera *Hagith* paved the way for the song cycles, then these in turn form the preliminary stage to Szymanowski's principal dramatic work: the opera *Król Roger*. And here it is particularly the lyrical centre-piece of the work that theatricalises the Hafiz sound: Roxana's song. Enchanted by the suggestive power of the handsome Shepherd, Roger's wife starts to sing her enticing coloratura. The occasional accusation that Szymanowski's music is esoteric can best be countered with Roxana's song. Its voluptuous melismas that twist upwards and lean hauntingly towards the minor keys create a decidedly intense earworm.

In 1918 Szymanowski wrote to Hertzka: “I have thought a lot about the theatre now, and I have reached the conclusion that “opera” as such is almost at an end. This is why I am so very much interested in what Schreker intends to say in his new opera!” In a letter he later added: “Would it be impossible to receive a piano score of *The Stigmatised*? Schreker always interests me the most, as an artist, but also as a person!” This interest, in particular in Schreker's principal work *The Stigmatised*, would bear fruit: in 1918, the year in which this opera was premiered, Szymanowski began to write his *King Roger*.

Both operas, loosely speaking, focus on the victory of unfettered sensuality over order and compulsion. At the end of *The Stigmatised* the handsome seducer Tamare Vitellozzo tears his chains apart “with huge strength”. The symbolic importance of this scene must have im-

pressed Szymanowski because towards the end of Act 2 in *King Roger*, the stage direction for the fettered herdsman reads: "He tears his chains apart and throws them at the King's feet."

In both operas, this analogy corresponds to the tendency to allow the Dionysian principle of rapture, ecstasy and dissolution to increasingly win out over the Apollonian strictness, which is represented in *The Stigmatised* by art and in *King Roger* by the power of the church.

Szymanowski – the master of ecstasy, mysticism and misterioso. These stylistic characteristics did not exactly correspond to the composer's self-image, whose declared

his style. His penchant for objective forms and content is striking, however, as is a growing tendency towards a national consciousness. The years between 1920 and 1925 saw the composition – in addition to *King Roger* – of the *Słowieńskie* Songs, the three *Lullabies*, the *Nursery Rhymes*, the delightful ballet grotesque *Mandragora* and the *20 Mazurkas for Piano* op. 50, culminating in the *Stabat Mater* for soloists, choir and orchestra which Szymanowski had written as a "farmer's requiem" for folk religion. At the same time, he began to work on the large ballet pantomime *Harnasie*, in which he memorialised the life of the people in the Polish Tatras and the

Szymanowski – the master of ecstasy, mysticism and misterioso. These stylistic characteristics did not exactly correspond to the composer's self-image.

artistic ideal was "the polyphony of the fugue". Of course he also had a strict idea of form and a structural consciousness, with a polyphonic style trained through Bach and Reger and an occasionally complicated rhythm with an affinity to Bartók and Stravinsky. The beginning of *Violin Concerto No. 1* could be called an ideal intermediation between Schreker's misty sound and the clear transparency of *Petrushka*. Likewise, the three piano sonatas, which all end in an extended fugue, also mediate between the Romantic dramatic style of Liszt's *Sonata* in B minor and the harsh martellato style of Bartók's sonatas.

The turnaround in European art after the First World War, which was characterised by the transformation of subjective tendencies into a new "objective" artistic ideal, left its mark on Karol Szymanowski as well, although it certainly cannot be said that he changed

Podhale culture. All these works are redolent of mythical themes, a rejection of gestures drunk with beauty and death, and a shift towards more concrete, national and folklorist themes.

When you consider that the composer turned down a composition post in Cairo in favour of the grueling position as Director of the Warsaw Conservatoire, which was ruinous for his health, then you can only call this behaviour tragic patriotism. Yet that is also part of Szymanowski's colourful personality: a dialectic of artistic individualism and proximity to the people, extravagance and a social sense of responsibility. ↵

“It is more vibrant”

Philippe Jordan in an interview with Eric Marinitsch
on the premiere of Schönberg’s “Chamber Symphony No. 1 op. 9”
in the orchestral version from 1914.



Philippe Jordan

© JOHANNES LEKOVITS
Why did you decide to play “Chamber Symphony No. 1” with the orchestration from 1914?

Jordan: Basically, I have always looked for a version that retains the sound of the original Chamber Symphony, but enables a larger orchestra to perform the work without additional doubling or adding brass. There is naturally a risk that principal or secondary voices might be lost. Schönberg made it very easy for himself at first – he told the conductor to decide as he considered appropriate. But he noticed very quickly that this was not going to work. And when I learned about this version from 1914, which Schönberg himself had orchestrated, I was unbelievably thankful that I had at last found a version which delivered exactly what I had been looking for.

increasing the emphasis, but instead cutting back to enable the sound to be heard much more clearly as a result of the transparency.

What do you think is the difference between the two large versions from 1914 and 1934/35?

Jordan: The main difference between the two large versions is that the orchestration of the 1935 version is particularly massive. It is for a really large orchestra, a bit like Mahler’s orchestras, and has nothing to do with chamber music in that sense. And naturally, the most radical difference is the use of brass instruments – trumpets and trombones – which makes this version extremely symphonic and extremely massive. To ensure that it is not as massive throughout the entire work, Schönberg often allows – and this is what is exciting about the late version – the solo string quartet to play the more intimate and somewhat more delicate passages, which produces contrasts of true chamber music. He didn’t need to do this in the 1914 version because although it is basically still a very orchestral sound, it is a less aggressive sound; it is more vibrant, clearer; it is less obtrusive and so the parts can be heard more clearly. And so it is not absolutely essential to include greater contrasts or suddenly have passages played by soloists, as in the chamber version. ↵

The main difference between the two large versions is that the orchestration of the 1935 version is particularly massive.

Orchestrating the “Chamber Symphony” is not an easy task. What do you think is the challenge?

Jordan: The big question is always how an orchestral version can be made of such a contrapuntally complex work. There are 2 possibilities. Either you do what was very common at the time – you double or triple certain audible motifs; you give them to specific instruments, to the brass, so that they come through even more clearly, even more sharply. The sheer mass makes them effective, as it were. But this can naturally also be approached in a different way, without adding even more instruments and

SCHÖNBERG ARNOLD (1874–1951)

Chamber Symphony No. 1 (1906, 1914)

Version for Orchestra | 22’

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prem. 01.11.2012 ↗ [Munich, Munich Philharmonic Orchestra, cond. Philippe Jordan](#)



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“Theatre inspires me”

David Sawyer on drama and theatre in his music
in an interview with Sarah Laila Standke

You have always been very interested in drama and theatre and this has been an inspiration to your music. Where did your interest come from?

Sawyer: It started already when I was a child. I was given a model theatre by my grandfather. It had painted scenery, flats and characters on moving sticks. I performed plays where I would do all the voices and sound effects, and sometimes I would play the record of an opera, *The Magic Flute* for instance, build all my own sets and perform it along to the record. Later I performed some of Kagel's works as a student and was involved in some operatic productions like Birtwistle's *Gawain*.

The connection between drama and music is quite evident in many of your works, for instance in the ballet “Rumpelstiltskin” for ensemble and six dancers which was premiered by the Birmingham Contemporary Music Group under Martyn Brabbins in 2009.

Sawyer: Yes. I used the term ballet provocatively. *Rumpelstiltskin* was not composed as a ballet for classically trained dancers. It was originally conceived for performers who fall in-between the category of actors and dancers. It's a piece for music and movement in the tradition of pantomime and dumbshow. The gestures in the music are closely related to what the performers are doing on →

stage, adding a visual dimension to the music. There is no text: I wanted to see how you could tell a story through just music and movement. I wrote precise stage directions in the score: these were then transferred by the director into a visual vocabulary, and onto the dancers by the choreographer into a movement vocabulary.

For me theatre is all about rhythm, it is about how you go from one moment to the next, or how long you give somebody to do something. What I found exciting in the rehearsal room with the dancers was that they were counting all the time. So, rhythm is a very useful tool for me to create material, cutting things up or expanding them, adding, subtracting units of time. It therefore felt natural for me to write a piece for dance.

Why did you pick the story of Rumpelstiltskin in particular?

Sawer: It is one of my favourite Grimm fairy tales. The idea of straw turning into gold is a very musical one – transformation and change. And then the final dance of death at the end. When I was writing, I thought: this is all about a miller boasting that his daughter can turn straw into gold. The idea that you set this lie into the world and then it ends in somebody's self-destruction at the end seemed quite a strong story.

The "Rumpelstiltskin Suite" was premiered in April. This was your second premiere out of three this year. Let's talk about your 2013: there was the premiere of your work "Flesh and Blood" with the BBC Symphony Orchestra conducted by Ilan Volkov in February at the Barbican. This was not a music-theatre piece, but it has theatrical – or dramatic – content.

Sawer: Yes, I call the piece a dramatic scene. I specifically wanted to write a piece for mezzo-soprano and baritone soloists and orchestra. And rather than the soloists being just voices, I wanted them to be characters, real people in the context of a concert hall. When I was working on my operetta *Skin Deep* in Leeds the assistant director said that I should look at the work of Howard Barker,

the playwright. I met up with him and discussed various themes, one of them being 'love and war'. He came up with the idea of a young soldier saying farewell to his mother which I found very strong. Barker then wrote the text and I just went deep into it. As I was writing, I realised that it would add a certain tension if the two singers were in costume – her looking like a real mother, and him looking like a young soldier, in uniform.

The piece goes through a series of rituals, it should feel like they've done it before, they get through their whole emotional life together in these 25 minutes, in order that it is complete by the time he is sent off to war, ultimately to be killed. The title *Flesh and Blood* implies that it is the mother who makes the ultimate sacrifice, rather than traditionally the soldier, because she is left. It was important to me that the orchestra had a major voice, that it wasn't seen as an accompaniment. The orchestra is an extension of their thoughts. My original image for the opening is that he is in uniform, he's just graduated, or he's coming from a parade. His mother sees him for the first time in uniform, and that is a shock and a surprise and this creates all these other thoughts as well.

Your third premiere is going to be a work for music theatre called "The Lighthouse Keepers", which will be performed in July again by the Birmingham Contemporary Music Group. In this you also have two main figures. This time it's a father and a son, in "Flesh and Blood" it was a mother and a son. But in "The Lighthouse Keepers" it's two actors, not two singers.

Sawer: Yes, that's right, there's no singing in it. I wanted to write a piece where the rhythms of speech are notated in the score. *The Lighthouse Keepers* is based on a French play written by Paul Autier and Paul Cloquemin for the Théâtre du Grand-Guignol in Paris at the turn of the 20th century, a tiny little theatre which presented shows which were basically designed to shock and terrify the audience. The original play was translated and I asked

"For me theatre is all about rhythm, it is about how you go from one moment to the next."

the playwright David Harrower to make an adaptation. There is an ensemble of nine, the same instruments as in *Rumpelstiltskin* apart from the three bass instruments, because the two male characters will occupy the bass register of the sound. The actors will read the play as though they are recording it for radio. The theatre will be in the audience's imagination – hopefully.

What's the story about?

Sawer: Going back to the original it's quite poetic: father and son are trapped in this lighthouse. It's not the age of mobile phones, they can't get any outside help. The son has been bitten by a dog and is not able to turn on the light of the lighthouse. There is a ship approaching the rocks which is in danger of crashing – and then this all cumulates into a moment at the end.

Why didn't you want singing in "The Lighthouse Keepers"?

Sawer: That's a good question. I think that just technically I wanted to write something which was spoken. I suppose it's closest to Sprechstimme, but it's not performed by singers, it's performed by actors speaking.

You probably know that there is a silent film based on this very story by Jean Grémillon called "Gardiens de phares" from 1929. As soon as I read about that film, I immediately thought of your work "Hollywood Extra", which you composed to accompany a silent film. Does your work "The Lighthouse Keepers" have anything to do with the silent film by Grémillon?

Sawer: No. I found out that there was this silent film made in the late 1920s which is set in the original lighthouse. It's a famous lighthouse on the north coast of the Bretagne, very far out to sea and very isolated. I contacted the Cinémathèque Française and they sent me a copy of the film. I don't think silent films were ever meant to be silent, they were just waiting for sound to catch up with film. That period of French film is very Impressionistic, it seems to be the equivalent of Debussy in music, there are a lot of elements of the sea and weather in this film.

"The Life and Death of 9413 – a Hollywood Extra" was a short avant-garde film, made in America in 1928, directed and designed by French and Hungarian

emigrants. It was an attempt at making a Hollywood film in the expressionist style, and it was a complete failure. It doesn't have a happy ending. I was asked by the British Film Institute to write a score to go with the film, and that was a technical challenge, to try and hit visual cues spot on with the music. It's exciting when the music is live, because you bring the film to life, the audience can see the connection between something that's fixed – the film – and something that is being created live – the music.

We've talked about the inspiration of drama and theatre in your music. How exactly is this inspiration reflected in your compositions?

Sawer: I suppose it gets me writing. I don't think I could write a purely abstract piece of music. It doesn't mean that the audience need to be aware of the narrative or story all the time. I write a piece of music, but I think it's about what you don't say. In theatre it's what you leave out and that's where I feel you can communicate with the audience because then the audience come towards you. When I'm writing music it helps me to think of it as a live experience, that an orchestra and musicians are performing live to an audience, so the audience are involved in that space. It is not like watching a film or listening to a CD of music where it is all given to you. I really am aware that we are in a theatre and of all the gestures that the musicians make – I think of them as I am writing every note: I sense what a trombone will physically have to do to make that sound, or how the strings will look when they are playing. So, that's an inspiration to me a lot of the time. That will help me generate material. Many of my compositional decisions are dictated by theatre, by what is lying underneath the surface. ♪



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“I have never doubted that I want to compose”

Vykintas Baltakas – a profile

BY SARAH LAILA STANDKE

“I have never doubted that I want to compose. Music has always been a part of my life and I started to write ideas and sketches for compositions at a very early stage,” recounts Vykintas Baltakas, who was born into a family of musicians from Vilnius, Lithuania, in 1972. After studying at the Academy of Music in Vilnius, he subsequently studied composition with Wolfgang Rihm and conducting with Andreas Weiss at Karlsruhe University of Music.

Soon after he arrived in Karlsruhe he met Peter Eötvös, who was running the Institute of New Music in Karlsruhe at the time and who for several years helped Baltakas to intensify both his conducting and composing skills.

In 2007 Baltakas – who now lives in Belgium – was awarded the Ernst von Siemens Music Foundation Composers’ Prize. In 2009 he founded the Lithuanian Ensemble Network; he has been director of the network ever since and has also used the organisation for the interpre-

tation of his own works. The UE catalogue now contains more than 20 compositions by Vykintas Baltakas, including works which were written for the Ensemble Modern, Klangforum Wien, the Arditti Quartet and the Bavarian Radio Symphony Orchestra.

Composing and conducting have been interlinked from the very beginning for Vykintas Baltakas. “They are mutually enriching and I feel that they are really two sides of the same thing: being a musician. I feel a need for this within me. It is not enough for me to just compose pieces; I also want to be a part of it, standing on the stage and influencing how something is played.” This is also reflected in his compositional process: “I cannot compose without thinking about how to interpret the music as well. And the reverse is also true: I cannot interpret without applying compositional thinking. The result of

this is an interplay between the music and myself. I am not a composer who influences everything that he writes. I allow myself to be enriched by the music, giving certain stimuli and changing the material in a particular direction; then I listen to it and analyse what happens. It is like a game of ping-pong with the music. I try to feel the 'taste of the sound'. What I find most interesting are things that are new to me, things that the music gives me."

As many as four of Vykintas Baltakas' compositions will be premiered in 2013; in January the revised version of his work for music theatre, *Cantio*, was also performed for the first time in German at the Ultraschall Festival in Berlin.

The world premiere of *Cantio* took place on 18 May 2004 at the Munich Biennale – this piece is the composer's first and to date only work for music theatre. Baltakas himself describes it as an "artwork for theatre" that explores rhetoric on the one hand and the question as to why texts are sung at all in opera and music theatre on the other. The work is brought alive by language, playing with words, and the connection between the spoken word and music, sound, and ultimately singing. None of these elements is given more emphasis over the others in *Cantio*; instead, everything focuses on the one existential question that forms the work's initial idea, and which is influenced by an understanding of ancient Greece: what would happen if the gods were to leave the city and go out into the world? "Of course, there is no answer to this primary question – what would happen if you were to lose your reason for existing, but it is important to raise the question. This is what happens in *Cantio*."

At the New Chamber Music Days in Witten at the end of April, Baltakas' most recent composition received its world premiere: *Saxordionphonics*, a double concerto for accordion, saxophone and chamber orchestra, commissioned by the WDR (West German Broadcasting).

The accordion and saxophone are two instruments frequently found in Baltakas' compositions. What is the fascination of their sound? "It is probably that certain sharpness. The accordion is an instrument that used to be strongly underrated, but it offers an incredibly wide range of possibilities. It fits in with all of the other instruments and works wonderfully with any kind of ensemble. It can

sound like a wind instrument, like an organ, or like a string instrument, yet it always remains an accordion. The articulation and style of playing are anchored somewhere in each of these groups. The sound of the accordion and saxophone is very similar and only really unfurls when heard together with the orchestra."

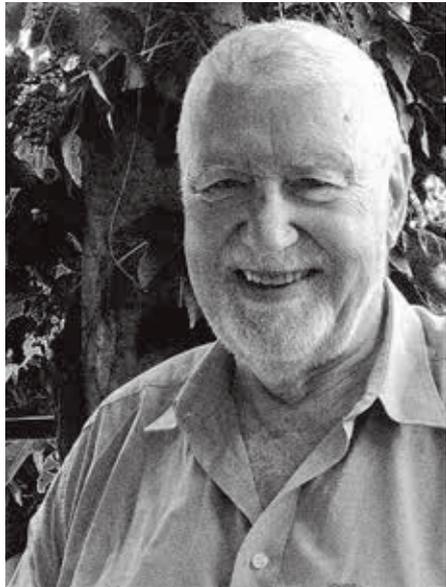
Vykintas Baltakas' next composition will be a work for the Scharoun Ensemble that will be performed for the first time on 28 August 2013 in Salzburg. He received a commission for the piece from the Salzburg Foundation, together with the UE composers Jay Schwartz and Jo-

hannes Maria Staud. The composition is to originate from the examination of an artwork realised by the Salzburg Art Project – in Baltakas' case it is the light installation *Beyond Recall* by the Austrian artist Brigitte Kowanz, which can be seen on the State Bridge (Staatsbrücke) in Salzburg.

Baltakas describes how he plans to approach this new composition: "Before going to Salzburg to study the artwork, I am trying quite consciously to stop my ideas from developing so that I don't think too much in advance and then merely see the artwork as an alibi. I would like to form a relationship with the artwork. I experienced a similar process when I composed my piece for ensemble and electronics, *Lift to Dubai*, which was composed for "into..." – the Ensemble Modern and Siemens Arts Program project.

A number of composers [including Luke Bedford and David Fennessy – ed.] lived in different major cities for a month – in my case it was Dubai – and were asked to write a piece based on this experience. I naturally started to think about Dubai and the Arab world, and I had all kinds of ideas. But after just one day in Dubai, I cast them all aside because my impression once there was completely different. I am very happy that I jettisoned it all because it had nothing to do with Dubai. The composition for Salzburg puts me in a similar position; I would like to be honest and really get to grips with the work of art. And there is not only the artwork, but also its surroundings, the context in which the work is situated. All this has a big effect and I don't know what will influence me the most. I have no idea where my attention will be drawn; I might even compose something about the surroundings of the artwork." ↙

***Composing and conducting
have been interlinked
from the very beginning for
Vykintas Baltakas.***



IN REMEMBRANCE OF

OTTO TOMEK

(1928–2013)

Otto Tomek died on 18 February. As shown by the tributes from our composers, he was more than just an important sponsor and someone who made things happen. He was a familiar figure who had maintained strong links with Universal Edition AG since 1953. This is where his professional career began and it was here that he fulfilled significant roles to the last. One of the most important of these was to discuss, listen and encourage. As Chairman of the Supervisory Board for many years (until 2010) and Head of the Artistic Advisory Board he also had a lasting influence and impact on the development of Universal Edition.

Tomek studied musicology with Erich Schenk in Vienna and wrote his dissertation on *Structural phenomena in 16th and 17th century music*. After gaining initial experience at UE, Tomek took up a post at West German Broadcasting (WDR) and in his position as Head of the New Music Department and the Studio for Electronic Music he transformed Cologne into a centre for contemporary music. As programme coordinator of the concert series *Musik der Zeit*, he was responsible for numerous world premieres and provided Karlheinz Stockhausen, Pierre Boulez, Mauricio Kagel, Bernd Alois Zimmermann, György Ligeti, Luigi Nono, Morton Feldman and many

others with a working environment that could hardly have been more ideal.

Following the death of Heinrich Strobel, Otto Tomek became Head of Music at the former *Südwestfunk* (South-West Radio – SWF, now SWR) in 1971, where his responsibilities included the programme of the *Donau-eschinger Musiktage* (Donaueschingen Music Days) as Festival Director from 1971 to 1974, and where he founded the *SWR Experimental Studio* for acoustic art in Freiburg im Breisgau in 1971.

In 1977 he was appointed Head of Music at the former *Süddeutscher Rundfunk* (South German Radio – SDR, now SWR) in Stuttgart. From 1977 to 1989 Tomek was Artistic Director of the *Schwetzingen Festspiele* (Schwetzingen Festival).

He was also editor of the anthology *Igor Strawinsky* (WDR: Cologne 1963), publishing editor of the *Neue Zeitschrift für Musik* (New Journal of Music) from 1967 to 1978, and also of *Teilton – Schriftenreihe der Heinrich-Strobel-Stiftung des Südwestfunks* (1978–1989; 6 volumes).

With his wealth of knowledge, his tireless commitment to 20th and 21st century music, and the heartfelt warmth of his great personality, he will always remain a shining example to us. ↙

“Like a benevolent Poseidon”

Memories of Otto Tomek

If I had to describe Otto Tomek’s character in just one word, I would use the word uninhibited; not the basic instinct which has not yet been refined by passing through the filters of judgement, but the instinct with which he has gained a clear sense of judgement following numerous confrontations, while still retaining his capacity for enthusiasm. Not only did new ideas fail to frighten him, they actually increased his enthusiasm; this was a sense of judgement that had also preserved its originality.

As an eminent representative of those highly significant enthusiasts, Otto Tomek held a crucial position. His uninhibitedness not only became a refreshing characteristic trait, it made him irreplaceable in the music world today.

Pierre Boulez

I no longer remember exactly when and where we met – it was presumably directly after the war whilst I was a student at the University Institute of Musicology. It was there that I came across him again years later – in the library. We saw each other more frequently after that, when he was working for Universal Edition, which is my publisher. Strangely enough, we had little contact with each other during this time in particular, although Otto followed my development as a composer attentively and was a loyal member of the audience at my concerts. His judgement was very independent, critical, and never followed a particular trend. I can vividly recollect a performance of *Spiegel V* in the 1960s, when he was Head of Music at WDR. He was very enthusiastic about the piece, even though “his” orchestra was very hostile towards my music at the time. After that we visited Cologne several times with “die reihe”; his interest in meaningful programmes was similar to mine and we gave some very good concerts with works by the Viennese School, including the world premiere of Webern’s posthumous Pieces for Orchestra (1913), and some elaborate, difficult works such as my *Exercises*. In the following decades he would often come to see me after concerts in a variety

of different places, and we would sit down together and chat. Our conversations were full of irony and humour, which we both found immensely enjoyable. I was kept informed of his poor health and increasingly worsening condition by Clytus Gottwald, whom I asked to pass on my greetings and best wishes for a speedy recovery. How frequently he was able to receive these sentiments, I do not know.

With Otto, I always had the feeling that we had a long-standing friendship, even though it was carried out, so to speak, at a distance; he belonged to my circle of friends, which has admittedly grown much smaller in recent years.

Friedrich Cerha

Otto Tomek is someone to whom I owe a great deal. One could well say that he was the driving force that paved the way for cooperation between Universal Edition and me.

He was a fatherly friend.

His exuberant warmth always went hand in hand with the implacability of clear-cut decisions based exclusively on artistic considerations.

He will be missed.

Georg Friedrich Haas

Otto Tomek was one of those personalities who are difficult to figure out when you meet them, or when you are fortunate enough to have a conversation with them for the first time. It seems to me as if he had always been present, even though there were sometimes long periods of time before we found an opportunity to undertake our friendly exchanges of impressions.

However, it is true that we engaged in interesting conversations about some project or other from the very start and that we devised ideas that would later become a reality.

→

We enjoyed a close friendship that lasted for many years. During this time projects seemingly arose out of nothing and were put into practice. Our conversations naturally also revolved around ideas, although these did not transcend the boundary between dreams and reality.

We experienced years in which so many things were possible and we were able to develop plans which could be brought to fruition thanks to a strength of will, a corresponding readiness to make sacrifices, and even physical exertion.

However, it was only possible to reach this happy result with a person like Otto Tomek at your side, who knew where you had to use your strength and what every individual had to do who wanted to escape from mediocrity and produce something extraordinary.

Rest in peace, my friend Tomek. You had the gift of creating an atmosphere in which composers could write music that was among the best of the 20th century. It will last for centuries. Thank you.

Cristóbal Halffter

a way out and always offered scope for development. A feeling of gratitude blends into the warmth and freshness sensed when remembering his presence. I don't know how to explain this exactly, but it always seemed to me that Otto came in from the outside (in the sense that outside it is fresher and the air is better), and he spread a feeling of hope, immediately, in which habitual worriers became even more self-reflective.

I always felt Otto's endearing yet powerful character to be like a picture that has turned out well, showing that this is how a man can be. Focused on the senses, powerfully working his land, and radiating the confidence that encourages you to confront those petty goings-on all around you that are intent on preventing the development of anything beautiful.

His truly refreshing character will continue to show us a clear view of the world. It is how it is, but it has been made brighter by Otto Tomek.

Wolfgang Rihm

I got to know Otto Tomek during my studies in Karlsruhe. I didn't know his name at first. He was an elderly man who attended almost all of the New Music concerts, including innumerable pieces by composition students. Always curious, alert, interested. I only found out later on that this man was "the" Otto Tomek. I wondered what he could see in our initial attempts at composition after experiencing the entire repertoire of 20th century music first hand. What must it sound like to him? Why does he keep coming back? It was a mystery.

In later years I often met up with him after we had got to know each other. He knew me as a composer; I knew him as Otto Tomek. We frequently discussed various topics, but he always remained the same: interested and curious. Only now can I see it: his curiosity is an essential component of the phenomenon "Otto Tomek". Without this openness and driving energy for perpetual searching, music would have developed very differently in the second half of the 20th century. Great things can only happen if they are surrounded by attentiveness for that which is small and unknown. This is what I learned from him and took with me for myself.

Vykintas Baltakas

Otto's endearing yet powerful character: this is how a man can be.

There was always something encouraging about Otto Tomek – he encouraged you to live and be active. He always maintained a clear view of what was possible, and even where action was surrounded by adversity, by counteraction, Otto would see a way out; he recognised the range of possibilities that existed. This is how he caused history to be made, music history, from a very early stage.

Even in my youth, Otto formed a constructive part of my life as a participant – a passionate participant – always providing positive guidance in the oft-times close-knit scene surrounding the music, which he always towered over, even physically. He had the final say and something to say. We met on numerous occasions (and looking back it seems that each time it was a kind of great encounter) and our meetings opened up new paths to me, sometimes revealed

I met Otto in the spring of 2000, when I was 25 years old and still studying, at the premiere of my work *Vielleicht zunächst wirklich nur* performed by Ensemble Modern at the Konzerthaus in Vienna.

This first meeting, which was also the beginning of my wonderful time at Universal Edition, made me realise one thing: any company with such a clear-sighted, benevolent and warm-hearted man as this at its helm must be far more than just a publishing house. The Universal Edition employees and its composers seemed to me from the very beginning to be more like a large, colourful family, with Otto at its head keeping gentle watch over them with the fairness and humour of a grandfather, and always with a sympathetic ear.

Throughout all the years in which I was fortunate enough to know and meet Otto, he seemed to me like a benevolent Poseidon who offered young composers a safe haven and sheltered anchorage from harsh winds and freak weather. Otto always responded to the composition of new works with his own special combination of goodwill, a capacity for enthusiasm and unconditional curiosity. I miss Otto dearly!

Johannes Maria Staud

De mortuis nil nisi bene.

There is no need for this warning in relation to Otto Tomek: he was an extraordinary person, a great personality, and it was only possible to admire and love him.

He was also a modest man: any kind of praise or show of gratitude embarrassed him. Despite this, I repeatedly tried to tell him how much I valued and liked him – and to tell him during his lifetime the things that so often only appear in a tribute.

When I dialled his telephone number the day after his death in order to convey my sympathies to his wife, the answer phone was still switched on. I heard his kind, jovial voice with the familiar smile: he promised that “whoever you want to speak to will phone you back.”

And with Otto it is not so unimaginable that he will get in touch in some way or other. He was convinced that death is a “gentle transition”, as he put it, into a different sphere, and that there are ways in which contact can be maintained.

He had spent years preparing himself for this transition. His bag had long been packed because his health had been failing him for many years; the operations and treatments had led to unnecessary and unforeseen complications. His robust body could no longer keep going; weakened, tired, but cheerful, he said farewell.

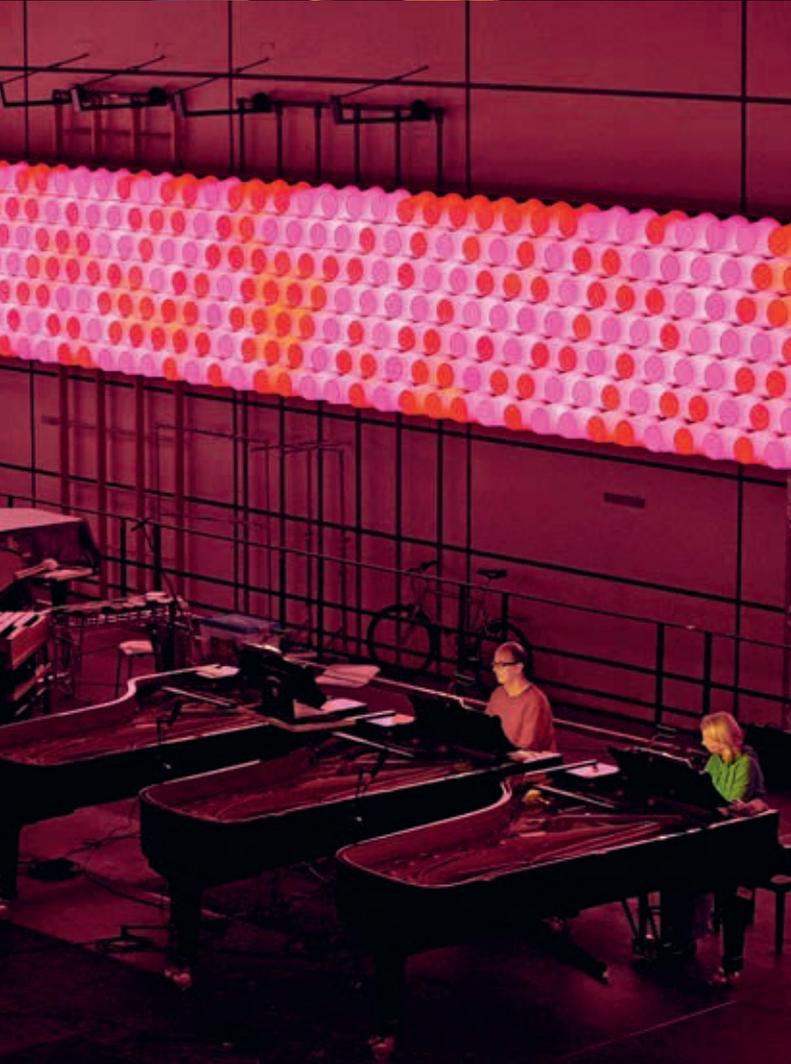
It is our loss: Otto Tomek was one of the key figures in the years after the Second World War.

A recurring theme in our conversations was the speed, which in my opinion was far too slow, with which he was reviewing and organising his extensive archive of correspondence with the most important composers of the post-war era, along with their scores and manuscripts. I also attempted to persuade him to write down his memories of his activities in international music life, focusing on Germany and Austria, for future generations to read. But he refused.

It is our loss: Otto Tomek was one of the key figures in those epochal years after the Second World War, when the broadcasting stations in the Federal Republic of Germany had both the sense of artistic mission and the financial means necessary to promote contemporary music, award commissions, stage concerts and festivals, and to make a positive influence on the course of music history.

He was one of the last – perhaps the last – of the generation which also included Heinrich Strobel and Wolfgang Steinecke. He leaves a void, in my personal life as well. Otto Tomek will, however, remain with us – within us, the heirs of his life’s work.

Bálint András Varga



*Georg Friedrich Haas, "Hyperion",
Concerto for Light and Orchestra,
Donaueschingen Music Days 2006*
© WOLF-DIETER GERICKE

UE Update

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Birthdays and Anniversaries

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The following pages present information on the latest notable projects at Universal Edition: recent new editions or arrangements of established works, interesting finds and discoveries, as well as the most recent projects by our contemporary composers. The diverse nature of our activities is reflected here.

ORCHESTRA

BADINSKI, NIKOLAI (* 1937)

Die "trunkene" Fledermaus (1991/1992)

A surrealist encounter in a dream with Johann Strauss and Johann Sebastian Bach for orchestra | 14'

2 2 2 2 - 4 2 3 1 - timp, perc(2) - str

"The idea behind an orchestral composition connected with Johann Strauss, who symbolises enjoyable, cheerful music at the highest level, occurred to me many years ago. ... At the time I was intensely preoccupied with twelve-tone music and generally avant-garde concepts, which were forbidden in those days in the GDR and socialist countries, and could only be performed in secret. ... This work has a surrealist character, oscillating between two worlds; two epochs intermingle. The world at the time of Johann Strauss, and ours. Bach functions as a bridge here." (Nikolai Badinski)

BALTAKAS, VYKINTAS (* 1972)

Saxordionphonics (2013) 

for saxophone, accordion and chamber orchestra | 15'

2 2 3 2 - 2 1 1 0 - perc - str

prem. 28.04.2013 ↗ [Witten, WDR SO Cologne](#), cond. Emilio Pomàrico, Marcus Weiss, sax; Teodoro

[Anzellotti, acc](#)

"As the title *Saxordionphonics* suggests, the piece's sound has its roots in the specific colour and articulation properties of the saxophone and accordion. These two instruments are supplemented and reinforced by the orchestra." (Vyintas Baltakas)

BEETHOVEN, LUDWIG VAN (1770–1827)

Symphony No. 10 (1827)

for orchestra | 20'

first movement (E flat major), completion and arrangement of numerous sketches by Beethoven

by Barry Cooper (1988, revised 2012)

2 2 2 2 - 2 2 0 0 - timp - str(16 14 12 10 8)

In the 1980s, Barry Cooper reconstructed and completed the 1st movement of Ludwig van Beethoven's supposed *Symphony No. 10*. The performance material was revised with a new production in 2012.

"My work ... involved studying numerous sketches for other Beethoven works and as a result I obtained considerable insights into his normal working methods. With the aid of this background work I was able to make sense of the sketches for the *Symphony No. 10* and eventually produce a complete movement, based on realising these sketches in the same way as Beethoven normally realised others, and filling in the missing passages with music based on the same thematic material. ... The piece itself is of course not a new Beethoven symphony as such, but a kind of 'artist's impression' of the first movement. It is probably fairly close to what he had in mind." (Barry Cooper)

BERG, ALBAN (1885–1935)

Sonate op. 1

for string orchestra | 13'

arranged by Wijnand van Klaveren (2011)

prem. 18.05.2011 ↗ [Amsterdam, Amsterdam Sinfonietta](#)

BORISOVA-OLLAS, VICTORIA (* 1969)

Creation of the Hymn (2013) 

Concerto for string orchestra | 15' arrangement of *Creation of the Hymn*

vln I, vln II, vla, vc, cb

prem. 21.04.2013 ↗ [Stockholm, Musica Vitae](#), cond. Michael Bartosch

In April 2013, the Stockholm Concert Hall played host to the "Tonsättarweekend", a weekend devoted to the music of a selected composer – in this case Victoria Borisova-Ollas. To mark the occasion, the composer arranged her string quartet *Creation of the Hymn* for string orchestra. Supplemented by double bass, the original solo violin and cello parts are developed and featured to great effect in the new version. This gives rise to entirely new harmonic structures that differ significantly from the original string quartet.

New Work (2011) 

for orchestra

prem. 2015 ↗ [Gothenburg, Gothenburg Symphony Orchestra](#)

Borisova-Ollas' strong reputation in Sweden is reflected by this new commission from Gothenburg Symphony Orchestra. The new work expands her catalogue of orchestral works, which includes *Angelus*, *Open Ground*, *The Kingdom of Silence* and *Wunderbare Leiden*.



*Gilbert
Amy*



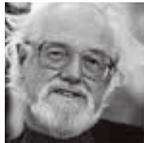
*Anton
Bruckner*



*Leoš
Janáček*



*Nikolai
Badinski*



*Francis
Burt*



*Georges
Lentz*



*Wolfgang
Rihm*



*Mauricio
Sotelo*



*Vyckintas
Baltakas*



*Friedrich
Cerha*



*Franz
Liszt*



*David
Sawer*



*Johannes
Maria Staud*



*Luke
Bedford*



*Anne
Dudley*



*Gustav
Mahler*



*Arnold
Schönberg*



*Karol
Szymanowski*



*Ludwig van
Beethoven*



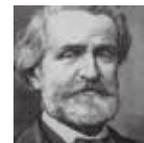
*Jean-Claude
Eloy*



*Frank
Martin*



*Franz
Schreker*



*Giuseppe
Verdi*



*Alban
Berg*



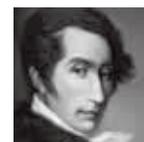
*David
Fennessy*



*Wolfgang A.
Mozart*



*Franz
Schubert*



*Carl Maria
von Weber*



*Luciano
Berio*



*Georg Friedrich
Haas*



*Arvo
Pärt*



*Jay
Schwartz*



*Egon
Wellesz*



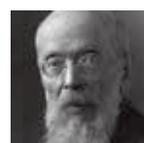
*Victoria
Borisova-Ollas*



*Cristóbal
Halffter*



*Paul
Patterson*



*Hans
Sommer*



*Alexander
Zemlinsky*

→ ORCHESTRA continued

CERHA, FRIEDRICH (* 1926)

Skizzen (2011)

for orchestra | 23'

3 2 3 3 - 4 3 3 1 - timp, perc(3), hp - str

prem. of 4 of the 11 movements:

06.10.2012 ↗ [Grafenegg, Tonkünstler-Orchester
Niederösterreich](#), cond. Andrés Orozco-Estrada

Here, Cerha has channelled the breadth of his imagination and the wealth of his expressive possibilities into short pieces. The thoughts are formulated in an arresting and occasionally – as in the final movement – rhythmically pointed manner. A challenge for the sound culture and precision of any large orchestra.

44 **Three Orchestral Pieces** (2006/2011) WP

for orchestra | 50'

4 3 4 3 - 4 4 4 1 - timp, perc(6),

hp, cel - str

prem. 07.02.2014 ↗ [Cologne, WDR 50](#)

This later work by Friedrich Cerha, who was awarded the Ernst von Siemens Music Prize in 2012, displays tremendous masterly craftsmanship and an unflinching originality of invention. *Berceuse céleste* (2006), *Intermezzo* (2011) and *Tombeau* (2011) were conceived as a cycle from the outset, but only *Berceuse* was performed initially. In the revised version, the clear sound of the *Berceuse* and a *Tombeau* in relentless pursuit of a final resting place are positioned on either side of the longest, middle section of the work, ironically titled *Intermezzo*, which is full of surprising, churning life. The cycle will be heard in its full glory for the very first time in Cologne.

Nacht (2014) WP

for orchestra

prem. October 2014 ↗ [Donaueschingen,
Donaueschinger Musiktage](#)

For the Donaueschingen Music Days, Cerha is working painstakingly on a piece that he himself views as among his most complex. That is all he is willing to reveal at present, leaving us all on tenterhooks!

ELOY, JEAN-CLAUDE (* 1938)

Kâmakalâ (1971)

for 3 orchestral ensembles, 3 choirs

and 3 conductors | 35'

4 4 4 4 - 6 4 3 1 - perc(6) - str

prem. 04.11.1971 ↗ [Paris, Choeur et Orchestre
national de l'ORTF](#), cond. Manus Constant, Boris de
Vinogradov, Catherine Comet

A recent Hors Territoires CD release of a 1975 WDR recording has brought Jean-Claude Eloy's *Kâmakalâ* into the spotlight once again. *Kâmakalâ* is a Sanskrit word meaning "energy triangle". The work is in thrall to the pursuit of an aesthetic and philosophical dialogue with the Asian world in general and the Indian world in particular. Eloy sought to compose music that sustained its energy rather than exuding it, thus intensifying its subsequent inner bloom.

FENNESSY, DAVID (* 1976)

**Prologue (Silver are the tears
of the moon)** (2013) WP

for orchestra | 10'

3 3 3 3 - 4 2 3 1 - Table Guitar, timp,

perc(3), pno - str(12 10 8 8 6), frog guiros

prem. 11.05.2013 ↗ [Glasgow, BBC Scottish
Symphony Orchestra](#), cond. Ilan Volkov

"Prologue (*Silver are the tears of the moon*) constitutes the first part of a trilogy of pieces I am composing based on the diaries of the German film director Werner Herzog which he kept during the troubled production of his 1982 movie *Fitzcarraldo* and later published as the book *Conquest of the Useless*. I wanted this piece to have all the grandeur and over-the-top emotions of a romantic opera overture and as I began to compose, that wish became more and more literally realised with snatches of *Rigoletto* writhing in the undergrowth accompanied high above by the 'melancholy peeping' of tree-frogs." (David Fennessy)
See also *Caruso (Gold is the sweat of the sun)*, p. 50

HAAS, GEORG FRIEDRICH (* 1953)

Tetraedrite (2011–2012)

for orchestra | 14'

3 3 3 3 - 5 4 3 1 - timp, perc(2) -

str(10 10 8 6 4)

prem. 13.09.2012 ↗ [Schwaz, Klangspuren,
Tiroler Symphonieorchester Innsbruck](#), cond.

Wen-Pin Chien

Tetraedrite was commissioned by the Tyrolean silver town Schwaz; in this work, Haas traces the overtone chords in the fragment of the *Horn Concerto No. 1 K. 412* by Mozart, and creates a dramatic link with the Schwaz grey copper ore tetrahedrite. Haas: "The silver obtained during ore extraction is an inadvertent ancillary benefit, just as the overtone chord in the D major movement written by Mozart in his fragment is an inadvertent ancillary benefit. This overtone effect is also inadvertently created as the intensely beating spatial harmonies fade away."

New Work (2013/2014) WP

for orchestra | 20–25'

prem. 20.02.2014 ↗ [Berlin, Berliner
Philharmoniker](#), cond. Simon Rattle

More than a thousand people came to the Berlin Philharmonie at 10.30 p.m. on 18 January 2013 to hear Haas' *in vain*. It was the first time that Simon Rattle has conducted Haas' music and, one might almost say, this was a means of preparing the audience for the composer's magical sound worlds. He is now writing a piece for a large orchestra, which is also to be taken on tour by the Berlin Philharmonic Orchestra as a commissioned piece. The US premiere will take place at New York's Carnegie Hall on 6 October 2014.

New Work (2014) WP

for ensemble and orchestra | 20–25'

prem. 2014 ↗ [Glasgow, Tectonics Festival,
BBC Scottish Symphony Orchestra](#), cond. Ilan Volkov

For quite some time, Haas has been exploring ways to combine the levels of sound of an ensemble with those of an orchestra. The UE catalogue includes relevant works by Vyckintas Baltakas (*Poussla*) and Wolfgang Rihm (*Séraphin-Symphonie*). Haas has now accepted a commission from Scotland for a piece with this scoring. The work will also be heard at Wien Modern, where it will be performed by Klangforum Wien and the Vienna RSO.

HALFFTER, CRISTÓBAL (* 1930)***In tempore belli*** (2012) 

Interlude from the opera *Schachnovelle* for orchestra | 8–9'

3 3 3 3 - 4 3 3 1 - perc(4), pno – str(6 3 3 3)

Spanish prem. 29.04.2013  [Las Palmas de Gran Canaria, Orquesta Filarmónica de Gran Canaria, cond. Georg Fritzscht](#)

Cristóbal Halffter's new opera *Schachnovelle* based on Stefan Zweig's novel will extensively explore the dire psychological consequences for those who face torture and isolation. In the interlude *In tempore belli* Halffter allows an insight into the sound world in which the work is set. Above all, Halffter addresses the question as to whether a war is really over when one side surrenders, or whether its fatal ravages can ever fade.

Concerto Grosso (2012/2013) 

for string quartet and orchestra | 25'

2 2 3 3 - 3 2 0 0 - perc(3), cel - str

prem. 19.02.2014  [Duisburg, Duisburger Philharmoniker, Auryn Quartett](#)

KOLMAN, PETER (* 1937)***Three Essays*** (2011) 

for orchestra | 12'

prem. 09.11.2013  [Bratislava, MELOS-ÉTOS Festival, Slovak Philharmonic, cond. Zsolt Nagy](#)

LENTZ, GEORGES (* 1965)***New Work*** (2014) 

for double bass and orchestra

prem. 2015  [Sydney, Sydney Symphony Orchestra](#)

LISZT, FRANZ (1811–1886)***Vexilla Regis Prodeunt*** 

for orchestra | ca. 7'

reconstructed by Martin Haselböck (2012)

prem. 20.10.2013  [Franz Liszt Festival](#)

[Raiding/Austria, Wiener Singakademie,](#)

[cond. Martin Haselböck](#)

When Franz Liszt's autograph of *Vexilla Regis* for orchestra emerged last year, the discovery created quite a few ripples in the music world. Liszt's setting of *Vexilla Regis* for piano is well known, but it was not known that he also arranged the work for orchestra in 1863. It is one of the religious pieces he composed in Rome (like the *Evocation of the Sistine Chapel* and the *Two Legends*). The autograph – which was designated as a fragment – remained unnoticed in the Goethe and Schiller Archive in Weimar until last year. Its final three bars (or seven, depending on the version in question) were completed by Martin Haselböck based on the piano version.

The premiere is to take place at the Liszt Festival in Raiding, the composer's birthplace, on 20 October 2013.

Vexilla Regis Prodeunt is a Latin hymn to the cross of Jesus Christ.

MAHLER, GUSTAV (1860–1911)***Symphony No. 1***

(Hamburg version)

Critical Edition

edited by Reinhold Kubik

This version of *Symphony No. 1* was produced especially for Hamburg; it has distinctly different instrumentation and includes the Blumine movement which was later discarded.

Symphony No. 1

(final version)

Critical Edition

edited by Reinhold Kubik

This new edition of *Symphony No. 1* is broadly consistent with the version that has been available from UE to date, but now corresponds to the requirements of the new Gustav Mahler Complete Edition in its academic preparation.

Piano Quartet 

for orchestra | 13'

arranged by Marlijn Helder (2011)

4 3 4 3 - 4 3 3 1 - timp, perc, hp, cel - str

prem. 10 and 11.05.2013  [Rotterdam,](#)

[Rotterdam Philharmonic Orchestra, cond. James](#)

[Gaffigan](#)

The Dutch pianist and composer Marlijn Helder recognised the potential of this work for a large orchestra and has now created a version which orients itself on Mahler's own orchestral sound (comparable with Luciano Berio's orchestration of Mahler's early songs), while at the same time including Helder's own ideas for the work.

Symphony No. 2 

for soli, mixed choir and

small orchestra | 80'

reduced version

arranged by Gilbert Kaplan and Rob

Mathes (2012)

2 2 2 2 - 3 3 2 1 - timp, perc, hp, org - str

prem. 17.02.2013  [Vienna, Konzerthaus, Wiener](#)

[Kammerorchester, Wiener Singakademie, cond.](#)

[Gilbert Kaplan, Marlis Petersen, s; Janina Baechle, ms](#)

The inextricable link between Gilbert Kaplan and Mahler's *Symphony No. 2* is familiar to just about every music lover. Kaplan's immense dedication has played a major role in the preparation of the Resurrection symphony in a version that satisfies the highest practical performance and academic demands. But he has done more than that. In order to make this monumental work accessible to smaller orchestras as well, Kaplan has arranged it – together with Rob Mathes – for a smaller ensemble.

→ **ORCHESTRA**
continued

Seven early songs 

arranged for soprano and orchestra | 25'
by Eberhard Kloke (2011)

1 1 2 1 - 2 1 1 0 - perc(2), hp, pno - str
(min.: 3 2 2 2 1(5-stringed); max.: 12 10 8
6 4(5-stringed))

prem. 22.06.2013 ↗ Essen, Essener Philharmoniker, cond. Eberhard Kloke, Christina Landshamer, s

Mahler's early song oeuvre is influenced by the *Wunderhorn* theme to which he returned in his first *symphonies* (I–IV). This transcription of the *Seven early songs* by Eberhard Kloke reverses this procedure by attempting to incorporate musical themes (as quotes), compositional techniques, instrumentation quotations and allusions from the symphonic *Wunderhorn* world into the song orchestration and "interpret" them in further development.

Das Trinklied vom Jammer der Erde

(No. 1 from *Das Lied von der Erde*)

for tenor and orchestra (1908) | 8'

arranged by Colin Matthews (2012)

4 3 5 3 - 4 3 3 0 - perc, hp(2) - str

prem. 10.05.2012 ↗ Manchester, Hallé Orchestra, cond. Mark Elder, Lars Cleveman, t

Colin Matthews was commissioned by Mark Elder and the Hallé Orchestra to arrange the first movement of the *Lied von der Erde* in order to create a better balance between the voice and the orchestra, which in Mahler's original is famously somewhat problematic (the piece was premiered posthumously and Mahler was unable to make his usual improvements). The number of orchestral musicians has remained the same as in the original version, however.

MARTIN, FRANK (1890–1974)

Requiem (1971–1972)

for 4 vocal soloists, mixed choir,
orchestra and large organ | 45'

2 2 2 2 - 4 3 3 1 - timp, perc(5), hpsd,
org - str; satb

prem. 04.05.1973 ↗ Lausanne, Orchestre de la Suisse Romande, cond. Frank Martin, Elisabeth Speiser, Ria Bollen, Eric Tappy, Peter Lagger, André Luy

"You do not write a requiem in order to flaunt your 'expertise'. ... What I have tried to express here is the clear wish to accept death, to make peace with it ... What I have tried to show here is not the image of a description of this rest, but the ardent prayer that it will be achieved through mercy." (Frank Martin).
The *Requiem* has recently been published in the new Universal Edition series of study scores (UE 35544).

MOZART, WOLFGANG AMADEUS (1756–1791)

Fantasia in C Minor K. 475 (1785) 

(orchestration of the *Piano Fantasia in C minor K. 475* by W. A. Mozart)

for orchestra | 14'

arranged by Johannes Maria Staud (2012)
2 2 2 3 - 2 2 3 0 - timp - str

prem. 30.01.2013 ↗ Salzburg, Mozartwoche, Vienna Philharmonic, cond. Teodor Currentzis

Staud proved that he is very much at home in Mozart's sound world not least in his work *Segue, Music for Violoncello and Orchestra*, as reference is made here to an unfinished work by Mozart. As composer in residence for the 2013 Mozart Week, Staud was given the job of arranging Mozart's *Piano Fantasia in C minor K. 475* for orchestra. In doing so, Staud kept to Mozart's exact phrasing, adding dramatic colour to the dark sides of this *Fantasia* (3 trombones) while also heightening the tension of its contrasts. Sometimes even the world of *Don Giovanni* appears to light up momentarily.

PÄRT, ARVO (* 1935)

Littlemore Tractus (1991/2013) 

for orchestra | 6'–8'

prem. 29.01.2014 ↗ Salzburg, Mozartwoche, Vienna Philharmonic, cond. Marc Minkowski

Cardinal John Henry Newman (1801–1890), theologian, poet and thinker, was one of the most influential personalities in the England of his day. To mark the 200th anniversary of his birth, Arvo Pärt set to music one of Newman's best-known texts, *Littlemore Tractus*. Originally conceived as a choral work with organ accompaniment, a version for orchestra has now been commissioned by the Salzburg Mozart Week 2014.

PATTERSON, PAUL (* 1947)

Spider's Web (2013) 

for harp and string orchestra | 12'

prem. 25.05.2013 ↗ Kufstein, Cappella Istropolitana, cond. Bernard Sieberer, Gwyneth Wentink, hp

RIHM, WOLFGANG (* 1952)

Symphonie "Nähe fern" (2011/2012)

for baritone and orchestra | 55'

2 2 2 3 - 4 2 3 1 - timp, perc - str

prem. 20.08.2012 ↗ Lucerne, Lucerne SO, cond. James Gaffigan, Hans Christoph Begemann, bar

The symphony combines the individual pieces, which can also be performed as separate works:

1. *Nähe fern 1*
2. *"Dämmerung senkte sich von oben"*
3. *Nähe fern 2*
4. *Nähe fern 3*
5. *Nähe fern 4*

The title *Nähe fern* chosen by Rihm originates from a late Goethe poem set to music by him and also by Johannes Brahms: "Dämmerung senkte sich von oben / Schon ist alle Nähe fern." (Twilight from above has fallen / Dimly mingling near and far). Each movement of the *Nähe fern* cycle makes reference to a specific symphony by Brahms. "Rihm does not offer a set of variations on Brahms, but the symphony instead attempts to put itself in the position in which Brahms found himself before he wrote the first note. And so musical shapes hurry past with a semblance of familiarity – familiar passages appear unfamiliar, while unfamiliar passages feign familiarity. Listeners can cheerfully revel in it – and in passing they can register how well the four movements fit together to form a unified whole." (NZZ)

Stille Feste (2013) 

for choir and orchestra | 40'
based on a poem by Novalis
2 2 2 2 - 2 2 2 0 - timp, perc - str; satb
prem. 27./28.04.2013 [↗] Stuttgart,
Bachakademie Stuttgart, Gächinger Kantorei,
cond. Helmuth Rilling

Wolfgang Rihm has written a new work for Helmuth Rilling's 80th birthday and his farewell academy concert: "I admire Helmuth Rilling as a profound artist and artist friend. And I have the Gächinger Kantorei to thank – and this was mainly due to him – for many a wonderful performance." (Wolfgang Rihm)

A Tribute (Über die Linie VIII) (2013) 

for orchestra | 20'
prem. 23.06.2013 [↗] Aldeburgh Festival, Hallé
Orchestra, cond. Mark Elder

This work was commissioned by the Britten Pears Foundation and the Royal Philharmonic Society to mark the centenary of Benjamin Britten and the bicentenary of the Royal Philharmonic Society.

IN-SCHRIFT II (2013) 

for orchestra
prem. 20.10.2013 [↗] Berlin, Scharoun Ensemble,
cond. Simon Rattle

To mark the 50th anniversary of the Scharoun Building (Berlin Philharmonie) Rihm is writing a new work specifically for the acoustic specialities of the hall.

Verwandlung 5 (2013) 

for orchestra (classical orchestration with 1 or 2 percussionists) | 15–20'
prem. 16.11.2013 [↗] Vienna, Cleveland
Orchestra, cond. Franz Welser-Möst

The Society of Music Friends in Vienna is commissioning this new work to mark their 200th anniversary.

New Work (2014) 

for orchestra | max. 15'
05. and 07.05.2014 [↗] Milan, Filarmonica
della Scala, cond. Riccardo Chailly

Double Concerto for Violin, Cello and Orchestra (2014) 

prem. May 2014 [↗] Dresden, Dresdner Staatskapelle, Mira Wang, vln; Jan Vogler, vc

New Work (2014) 

for orchestra | ca. 15'
prem. 04.06.2014 [↗] Essen, Essener
Philharmoniker, cond. Tomas Netopil

A commission from the Essen Philharmonie to mark its 10th anniversary.

Concerto No. 2 for Piano and Orchestra (2014) 

prem. August 2014 [↗] Salzburg Festival,
cond. Christoph Eschenbach; Tzimon Barto, pno

Concerto for Horn and Orchestra (2014) 

prem. 19.08.2014 [↗] Lucerne Festival,
Mahler Chamber Orchestra, cond. Daniel Harding;
Stefan Dohr, hn

New Work (2014/2015) 

for piano trio and orchestra
prem. 2014/2015 [↗] WDR, Jean-Paul Trio

SAWER, DAVID (* 1961)**Flesh and Blood** (2011) 

for mezzo-soprano, baritone and orchestra | 25'
3 3 3 3 - 5 3 3 1 - timp(2), perc(4),
hp(2), cel - str
prem. 15.02.2013 [↗] London, BBC Symphony
Orchestra; cond. Ilan Volkov, Christine Rice, ms;
Marcus Farnsworth, bar

A soldier takes leave of his mother in a dramatic scene for two voices and orchestra. The mother's feelings of terror and loss are exchanged with those of her son's love and dread.

SCHÖNBERG, ARNOLD (1874–1951)**Chamber Symphony No. 1** op. 9

(1906/1914/2012)
version for orchestra | 22'
3 3 4 3 - 4 0 0 0 - str
prem. 01.11.2012 [↗] Munich, Munich
Philharmonic, cond. Philippe Jordan

Composed in 1906, the *Chamber Symphony* op. 9 for 15 solo instruments represents a high point in Schönberg's artistic development. The reasons that motivated Schönberg as early as 1914 to arrange this *Chamber Symphony* for orchestra were not only related to practical performance aspects, however (enabling performance at larger concert halls), but were also connected to the fundamental problem that originated quasi-intrinsically from its hybrid position between orchestral and chamber music. The orchestral version from 1914 was never published and is now available for the first time as completely new orchestral material. A later orchestral version, which is further from the original, was produced by Schönberg when he was already in American exile. Original version 1906: 1 2 3 2 - 2 0 0 0 - str(1 1 1 1); Orchestral version 1914: 3 3 4 3 - 4 0 0 0 - str(full strings) See also p. 30 (interview with Philippe Jordan).

SCHWARTZ, JAY (* 1965)**Music for Violin and Orchestra** (2012)

for violin and orchestra | 30'
2 0 0 0 - 4 3 3 1 - str

This work takes Schwartz in a new direction. The typical glissando passages are now paired with prestissimo runs, intensifying the "pull" and "funnel" effects. The archaic-sounding brass glissandi remind us of *Music for Voices and Orchestra*.

Music for Soprano and Orchestra (2014) 

prem. 08.02.2014 [↗] Stuttgart, ECLAT Festival,
RSO Stuttgart / SWR

Schwartz follows a commission from SWR radio for a new work exploring the vocal capabilities of the soloist, coupled with his explorative orchestral inventiveness.

→ **ORCHESTRA**
continued

SOTELO, MAURICIO (* 1961)

Urritiko urdin (2011) 

for orchestra | 7'

prem. 28.01.2013 ↗ [San Sebastián, Euskadiko Orkestra Sinfonikoa](#), cond. Ari Rasilainen

STAUD, JOHANNES MARIA (* 1974)

Maniai (2011)

for large orchestra | 10'

3 3 3 3 - 4 3 3 1 - perc(4) - str

prem. 09.02.2012 ↗ [Munich, Bavarian Radio Symphony Orchestra](#), cond. Mariss Jansons

Maniai is named after the Greek Erinyes, the violence-hungry, avenging goddesses. However, Johannes Maria Staud also interprets them as indulgent Graces, appearing in the final, calm third of the work. Before this, the BR commission delivers an appropriate answer to *Beethoven's First*: wild, impulsive, extremely virtuoso.

Concerto for Violin and Orchestra (2014) 

for violin and orchestra

prem. 27.08.2014 ↗ [Lucerne Festival](#), Lucerne Symphony Orchestra, cond. James Gaffigan, Midori, vln

SZYMANOWSKI, KAROL (1882–1937)

Sechs Lieder der Märchenprinzessin

op. 31 (1915)

for high voice and orchestra | 15' orchestrated by Karol Szymanowski (Lieder 1, 2, 4) and Sakari Oramo (Lieder 3, 5, 6) (2011)

2 1 2 1 - 2 2 0 0 - perc, pno - str

prem. 15.04.2012 ↗ [Berlin, Deutsches Symphonie-Orchester Berlin](#), cond. Sakari Oramo, Anu Komsis

Szymanowski composed *Sechs Lieder der Märchenprinzessin* in 1915 to accompany poems written by his sister Sophie, conjuring up the colourful, fantastical world of the fairy-tale princess. He made orchestral versions of three of them in 1933; Finnish conductor Sakari Oramo has orchestrated the other three, completing the cycle.

These arrangements were commissioned by Emmanuel Pahud:

VERDI, GIUSEPPE (1813–1901)

Fantasy on "La Traviata"

based on *Fantasies* by Emanuele Krakamp and Giulio Briccialdi

for flute and orchestra | 10'

arranged by Yoel Gamzou (2009)

2 2 2 2 - 4 2 3 1 - timp, perc - str

VERDI, GIUSEPPE (1813–1901) / DOPPLER, FRANZ (1821–1883) and KARL (1825–1900)

Fantasy on "Rigoletto"

based on Giuseppe Verdi's opera

for two flutes and orchestra | 10'

arranged by Yoel Gamzou (2009)

2 2 2 2 - 4 2 3 1 - timp, perc - str

WEBER, CARL MARIA VON (1786–1826) / TAFFANEL, CLAUDE-PAUL (1844–1908)

Fantasy on "Der Freischütz"

for flute and orchestra | 12'

arranged by Yoel Gamzou (2009)

2 2 2 2 - 4 2 0 0 - timp - str

The Flute Collection – Emmanuel Pahud presents is a joint initiative by Universal Edition and Emmanuel Pahud. It is conceived in the long term as a series in which selected works are presented by renowned flautists from the international concert stage. The series realises an ambition long cherished by Pahud to expand the repertoire for his instrument, the flute, in many different ways: a collection of familiar, unusual, rediscovered and new works.

(see also Chamber Music, p. 53)

WELLESZ, EGON (1885–1974)

Lied der Welt op. 54 (1936/1938)

poem from *Das Salzburger Große Welttheater* by Hugo von Hofmannsthal for soprano and orchestra | 3'30"

Zwei Lieder op. 55 (1936/1937)

for alto voice and orchestra | 8'30"

based on poems by Hugo von Hofmannsthal

1. *Leben, Traum und Tod!*

2. *Ich ging hernieder weite Bergesstiegen*

Both works, *Lied der Welt* and also *Leben, Traum und Tod*, are based on texts by Hugo von Hofmannsthal (1874–1929); they are a homage to a friend who died far too prematurely.

In *Leben, Traum und Tod* Wellesz uses two early poems by Hofmannsthal from 1893 and 1894; in *Lied der Welt* he includes several lines from Hofmannsthal's *Das Salzburger Große Welttheater*, written by the poet in 1921 for the Salzburg Festival established by him and Max Reinhardt.

Both compositions are more than mere settings of poems to music; their dramatic approach is comparable with stage works by the composer. Wellesz evidently even long considered addressing *Das Salzburger Große Welttheater* comprehensively as a work for music theatre.

ZEMLINSKY, ALEXANDER (1871–1942)

Die Seejungfrau (The Mermaid) 

fantasia in three movements for large orchestra based on an Andersen fairy tale | 45'

critical edition of the original version by Antony Beaumont (2011)

4 3 4 3 - 6 3 4 1 - timp, perc(2), hp(2) - str

prem. 26.01.2013 ↗ [Dresden, Dresden Philharmonie](#), cond. Markus Poschner

Zemlinsky structured the score of *The Mermaid* in three parts. In the new critical edition, scheduled for publication in 2013, two versions of Part II appear side by side: the original version (with the rediscovered episode of the sea witch) builds to a wild climax, bordering on hysteria, and disrupts the formal balance of the work. The revised version, on the other hand, passes elegantly over the agony and ecstasy of Andersen's fairy tale, as if to say, "The rest is silence".

CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC

AMY, GILBERT (* 1936)

Jeux (1971)

for 1–4 oboes | 8'
arranged for soprano saxophone
by Claude Delangle (2012)
(in preparation)

BADINSKI, NIKOLAI (* 1937)

Berliner Divertimento

A Bulgarian in Berlin (1968)

for flute, clarinet, percussion
and double bass | 23'

prem. 1974 ↗ [Leipzig](#)

"In their demanding roles, all four artists involved are able to apply their musicality and the quality of their instrumental technique both imaginatively and inventively. They are all on an equal footing in their ensemble and complement each other as soloists. The idea for this instrumentation originated in my early childhood when I listened to the village musicians at celebrations in Bulgaria. So here I try to blend the inspiration from folklore, the divertimento character of this form of music, and an advanced musical language." (Nikolai Badinski)

BALTAKAS, VYKINTAS (* 1972)

New Work (2012)

for saxophone trio
prem. 2013 ↗ [Sax Allemande](#)

Baltakas has reported various concepts which he focused on while composing this work. The initial inspiration to write for the ensemble came from hearing their CD *Ein Kagel-Schubert Projekt*.

New Work (2013)

for ensemble | ca. 10–15'
prem. 24.08.2013 ↗ [Salzburg Festival](#),
[Scharoun Ensemble](#), cond. [Matthias Pintscher](#)

Central to the conception of the composers' project at the 2013 Salzburg Festival presenting various new works for the Scharoun Ensemble will be the interaction between composers and artists.

New Work (2013)

for violin solo | ca. 5–10'
prem. 26.10.2013 ↗ [Leuven, Transit Festival](#),
[Wiberts Aerts](#), vln

BEDFORD, LUKE (* 1978)

Renewal (2013)

for 12 players | 22'
1 1 1 0 - 1 0 1 0 - perc, hp - str
prem. 22.05.2013 ↗ [London, London Sinfonietta](#)

"*Renewal* is about creating something new from the rubble of each previous section. Though the material of any given part might appear stable, it always collapses. The piece is a celebration of renewal and regrowth: written in the full knowledge of its impermanence."
(Luke Bedford)

New Work (2013)

for saxophone and cello | 9'
prem. 26.05.2013 ↗ [Berlin, Crescendo Musik-](#)
[festwochen](#), [Meriel Price](#), sax; [Rachel Helleur](#), vc

Wonderful Four-Headed

Nightingale (2013)

for string quartet | ca. 8'
prem. Nov. 2013 ↗ [Vienna, Wien Modern](#),
[Arditti Quartet](#)

BERG, ALBAN (1885–1935)

Violin Concerto

for violin and chamber orchestra | 22–25'
arranged by Faradsch Karaew (2009)
1 1 3 1 - 2 1 1 1 - timp, perc, hp - vln(2),
vla, vc, cb
prem. 24.03.2010 ↗ [Vienna, ensemble reconsil](#),
cond. [Roland Freisitzer](#)

Berg's masterpiece, his Violin Concerto *To the Memory of an Angel*, as arranged by Azerbaijani composer Faradsch Karaew for a chamber orchestra of solo instruments; his reduction of Schönberg's *Erwartung* is also available in UE's catalogue.

Four Pieces for Clarinet and Piano op. 5 (1913)

for clarinet and ensemble | 7'30"
arranged by Klaus Simon (2012)
1 1 1 1 - 1 1 0 0 - perc, hp - vln, vln,
vla, vc, cb

The *Four Pieces for Clarinet and Piano* op. 5 were written exactly 100 years ago. They are dedicated to the Society for Private Musical Performances in Vienna, where they were premiered on 17 October 1919, as well as to its founder and president, Arnold Schönberg. Klaus Simon has arranged these short, attractive pieces for ensemble or chamber orchestra, where the string parts can be played as either a solo or with the whole section.

BERIO, LUCIANO (1925–2003)

Touch (1991)

for piano four hands | 2'
UE 36040

Canzonetta (1991)

for piano four hands | 1'
UE 36039

To mark the 10th anniversary of Luciano Berio's death, UE is publishing two short yet perfectly completed piano pieces for four hands. Both pieces were written in 1991, *Touch* as a wedding present for pianist Andrea Lucchesini and *Canzonetta* as a gift for the latter's parents-in-law. *Touch* is "an elegant little divertimento, whose inspiring idea is based on the strongly intimate body language which it requires of the two performers, with a continuous crossing of hands, arms and legs that demands a truly erotic approach." (Andrea Lucchesini)

→ CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC *continued*

Ofanim (1988–1997)

for 2 children's choirs, 2 instrumental groups, female voice and live electronics | 30'

6 0 4 0 - 2 4 2 0 - perc(2), midi-keyb
performance: 11.10.2013 ↗ [Venice, Biennale di Venezia](#), Tempo Reale, Esti Kenan Ofri; Finchley Children's Music Group

In *Ofanim*, Berio alternates two very different verbal fabrics of the Old Testament: "The dramatic vision of Ezekiel – the most personal and apocalyptic of all prophets – is in stark contrast to the earthy sensuality found in the verses of the Song of Songs. The fantastical visions of Ezekiel whirl around in perpetual motion against the fiery backdrop of the sky. The poetic images of the Song of Songs dwell longingly on the face and body of the singer's beloved." (Luciano Berio)
The live electronic system with its delays and "sound wanderings" is reserved for the movements containing Ezekiel's vision. The others make do with pure vocal and instrumental sounds. A new, revised score for this work is being prepared and will make its performance debut at the Biennale in Venice on 11 October 2013.

BORISOVA-OLLAS, VICTORIA (* 1969)

Secret Beauty of Waters (2004)
for piano solo | 6'

BURT, FRANCIS (1926–2012)

Variationen eines alten Liedes (2012)
for clarinet, viola, accordion and double bass | 5'
prem. 28.03.2012 ↗ [Vienna, Ensemble Wiener Collage](#)

In the 1950s Francis Burt composed the full-length opera *Volpone* (based on a play by the English writer Ben Jonson), which was premiered in 1960 in Stuttgart. The first song in the opera, the appearance of the three jesters (Androgyno, Nano the Dwarf and Buffone the Clown), served him as a model for a new ensemble piece, the *Variationen eines alten Liedes*. A fool's song without words.

CERHA, FRIEDRICH (* 1926)

Étoile (2011) WP
for six percussionists | 5'
prem. 03.08.2013 ↗ [Salzburg Festival, The Percussive Planet](#), Martin Grubinger, perc

Cerha has already composed a *Concerto for Percussion* for Martin Grubinger, which has become a highly regarded repertory work. Now Cerha is writing a piece for Grubinger's "The Percussive Planet", an ensemble that has attained cult status in Salzburg. It is expected to be a highlight of Salzburg Festival.

Eight Pieces (2012) WP
for 3 clarinets | 19'30"
prem. 15.06.2014 ↗ [Vienna, Musikverein, the clarinotts](#)

DUDLEY, ANNE (* 1956)

Cinderella (2012)
for narrator, 2 violins, viola, cello and string orchestra
text: Steven Isserlis
Following on from *Little Red Violin* and *Goldiepegs and the three cellos*, this is the third work for children created by Anne Dudley and Steven Isserlis. The story is a variation on the fairy tale Cinderella, with a subtle musical twist...

Cinderella (2012)
for narrator, 2 violins, viola, cello and piano
text: Steven Isserlis

FENNESSY, DAVID (* 1976)

13 Factories (2009)
for ensemble and electronics | 19'
0 0 0 0 - 0 1 1 0 - 4 hand-held speakers, pno(2) - vln(2), vla, vc, cb - electronics
GB prem. 12.12.2012 ↗ [London, London Sinfonietta](#), cond. Martyn Brabbins

13 Factories was written for the "into..." project initiated by Ensemble Modern and the Siemens Arts Program, which saw Fennessy spend a month in China's Pearl River Delta. The piece's title is a reference to the thirteen factories of Canton (now Guangzhou), which were built on the banks of the Pearl River in the late 17th century, where the first ever foreign merchants were permitted to engage in trade with the Chinese. In this context, the word "factory" refers to the station where resident "factors" (or traders) do business.

Caruso (Gold is the sweat of the sun) (2012)

for 4 samplers and electric guitar | 20'
prem. 12.12.2012 ↗ [Amsterdam, Muziekgebouw, Ensemble Klang](#)

This commission by Ensemble Klang and the Irish Arts Council was premiered at the Amsterdam Electric Guitar Heaven Festival. Part of the trilogy on Werner Herzog's diaries. (See *Prologue (Silver are the tears of the moon)*, p. 44)

New Work (2013) WP
for viola and ensemble (10–11 players) | 20–25'
prem. Nov. 2013 ↗ [Huddersfield Festival, Rednote Ensemble Scotland, Garth Knox, vla](#)

HAAS, GEORG FRIEDRICH (* 1953)**“Ich suchte, aber ich fand ihn nicht”**
(2011–2012)

for ensemble | 25’

1 1 2 0 - 1 1 2 1 - contraforte, perc(2),
harm - vln(2), vla, vc, cbprem. 15.06.2012 ↗ [Munich, musica viva,](#)
[Ensemble musikFabrik, cond. Emilio Pomàrico](#)**... wie stille brannte das Licht**(2009) 

for soprano and piano | 20’

prem. 28.02.2013 ↗ [Luxembourg, Philharmonie,](#)
[Sarah Wegener, s; Cornelis Witthoefft, pno](#)

The voice part that Haas – inspired by Sarah Wegener’s enormous range and her extraordinary capability of producing precise microtonal intonation – to a certain extent tailored to the soloist for the premiere of ... *wie stille brannte das Licht* occasionally adopts instrumental traits. In 2009, this artistic touch helped to make the premiere of the ensemble version in Cologne an impressive event. The version for soprano and piano is now also available.

nocturno – HAIKU / ATTHIS (2013) for soprano, baritone, female choir
and 14 instruments | ca. 65’0 1 1 1 - 1 0 0 0 - perc(2), hp, acc,
pno - vln(2), vla, vc, cbprem. 23.03.2013 ↗ [Bonn, Theater Bonn](#)

For *Bonn Chance!* Haas conceived an evening of theatre and sound in which two of his previously performed works are brought together in a new context. The main focus is on the soprano solo *ATTHIS* (based on texts by ancient Greek poetess Sappho) and the baritone solo *HAIKU*, which are combined through the newly composed women’s choir *nocturno* and in-between sections to form a musical and theatrical dialogue.

Introduktion und Transsonation(2013) Music for 17 instruments with audio
material from recorded sound experiments
by Giacinto Scelsi | 17’30”1 0 2 0 - 2 1 2 0, t.sax(Bb) - vln(2),
vla(2), vc(2), cb(2)prem. 01.05.2013 ↗ [Cologne, Festival Acht](#)
[Brücken, Klangforum Wien, cond. Sian Edwards](#)

Giacinto Scelsi once noted that, while music cannot exist without sound, sound can certainly exist without music. The Italian composer explored the anatomy of sound right down to the finest nuances. Klangforum Wien references Scelsi’s work in three premieres: Michel Roth, Nicola Sani and Georg Friedrich Haas, who has always been greatly influenced by Scelsi, venture beyond the twelve-tone scale into the realms of microintervals and chromatic timbres.

String Quartet No. 8 (2014) 

for string quartet

prem. 21.10.2014 ↗ [Basel, Jack Quartet](#)**HALFFTER, CRISTÓBAL (* 1930)****Auscencias String Quartet No. 8** (2012) 

for string quartet | 24’

prem. 03.06.2013 ↗ [Madrid, Museo Nacional](#)
[Centro de Arte Reina Sofia, Leipziger Streichquartett](#)**MAHLER, GUSTAV (1860–1911)****Wunderhorn-Lieder**songs for voice and ensemble
or chamber orchestra | 70’

arranged by Klaus Simon (2012)

1 1 2 1 - 2 1 0 0 - perc(2), harm(or acc),
pno - str(min. 1 1 1 1 1, max. 6 5 4 3 2)prem. 20.06.2012 ↗ [Berlin, Philharmonie,](#)
[ensemble mini, cond. Joolz Gale](#)

Although they were never planned as a cycle, Mahler’s *Wunderhorn* songs are occasionally performed in this way, frequently with two singers, regularly with a female and male voice singing alternately. Unlike the later song cycles, there has never been a version for chamber ensemble/orchestra until now.

RIHM, WOLFGANG (* 1952)**Epilog** (2012/2013) 

for string quintet | 15’

prem. 10.02.2013 ↗ [Stuttgart, ECLAT Festival,](#)
[Arditti Quartet, Jean-Guihen Queyras, vc](#)

It was Wolfgang Rihm’s farewell gift for the departing Artistic Director of ECLAT, Hans-Peter Jahn, who paid elegant tribute to Rihm with the words: “He helped to further music history”. There is already great demand for *Epilog*, and the potential for combining it with Schubert’s miraculous *String Quintet* is plain to see.

Klangbeschreibung 2 Innere Grenze(1986–1987/2013) 

for 4 voices and 18 instrumentalists | 35’

prem. of the rev. new version

15.06.2013 ↗ [Paris, Ensemble Intercontemporain,](#)
[cond. Francois-Xavier Roth, Ensemble vocal Exaudi](#)**Drei Sonette** (2013) *Von Michelangelo in Rilkes Übertragung*

for baritone and piano | 12’

prem. July 2013 ↗ [Bad Kissingen](#)**Harzreise im Winter** (2012) 

for baritone and piano | 13’

text by Johann Wolfgang von Goethe,
dedicated to Christian Gerhaherprem. 01.06.2014 ↗ [Würzburg, Residenz,](#)
[Christian Gerhaher, bar; Gerold Huber, pno](#)**Will Sound More Again Anew** (2014)

for ensemble | 15’

prem. 2014 ↗ [Cologne, Jugendensemble](#)
[der musikFabrik](#)

→ **CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC continued**

SAWER, DAVID (* 1961)

Rumpelstiltskin Suite (2011) 

for 13 players | 25'

1 1 2 1 - 1 1 0 1 - hp - vln, vla, vc, cb

prem. 06.04.2013 ↗ [London, Wigmore Hall, Birmingham Contemporary Music Group, cond. George Benjamin](#)

52 The Times called Sawyer's *Rumpelstiltskin* "a tour de force" with mostly unsettling effects and progressively developed ecstasy. Sawyer has now created a suite from the ballet for BCMG.

SCHÖNBERG, ARNOLD (1874–1951)

Three Pieces op. 11 (1909)

for ensemble (chamber orchestra) | 15' arranged by Richard Dünser (2008)

1 1 1 1 - 1 0 0 0 - pno - str

prem. 05.03.2012 ↗ [Berlin, Philharmonie, Wiener Concert Verein, cond. Yoel Gamzou](#)

Schönberg's *Drei Klavierstücke op. 11* were composed in the spring and summer of 1909, at the same time as the *Fünf Orchesterstücke op. 16* and *Erwartung* – both works that represent Schönberg's "gentler" musical ideals in comparison to the dense texture of earlier works. The composer wrote: "The *Three Pieces for piano op. 11* were not my first step towards a new form of musical expression. Ahead of them were parts of my *Second String Quartet* and several of my *Fifteen Songs* after Stefan George *op. 15*. But they were the first published music of their kind and as such generated quite a sensation."

Richard Dünser arranged the *Three pieces for piano op. 11* for ensemble in 2008 for the Arnold Schönberg Center.

SCHUBERT, FRANZ (1797–1828)

Three Pieces (D 946 I/II, D 625 IV)

for ensemble (chamber orchestra) | 29' arranged by Richard Dünser (2011)

1 1 1 1 - 1 0 0 0 - str

prem. 13.06.2012 ↗ [Vienna, Theophil Ensemble Vienna, cond. Matthias Schorn](#)

These *Three Pieces*, scored for wind quintet and string quintet, are intended as new additions to the literature for those ensembles playing works such as Schubert's *Octet*, Beethoven's *Septet* and Brahms' *Nonet*, but they are also perfectly suited to sections of chamber orchestras.

SCHWARTZ, JAY (* 1965)

Music for Soprano and Piano (2012)

based on a poem by Henry David

Thoreau

for soprano and piano | 17'

prem. 08.09.2012 ↗ [Frankfurt, Alte Oper, Marisol Montalvo, s; Emanuele Torquati, pno](#)

As part of the project "Impuls Romantik", Schwartz dedicated himself to the Lied genre for the first time.

M (2013) 

for baritone solo and ensemble | 12'

prem. 24.08.2013 ↗ [Salzburg Festival, Scharoun Ensemble and members of the Berlin Philharmonic, cond. Matthias Pintscher; Matthias](#)

[Goerne, bar](#)

M was inspired by Markus Lüpertz' sculpture "Hommage à Mozart", located in Salzburg, for which it was commissioned by the Salzburg Foundation as an accompanying composition. The title consists of a single letter, which in the Proto-Semitic alphabet draws the image of a wave, and which geometrically dictates the temporal line and form of the composition.

New Work (2014) 

for string quartet

prem. 2014 ↗ [Asasello Quartet](#)

In this project the Asasello Quartet will combine Schönberg's string quartets with four world premieres.

SOTELO, MAURICIO (* 1961)

Azul de Iontananza (2011–2012)

for string sextet | 6'

prem. 05.05.2012 ↗ [Milan, Sestetto d'archi dell'Accademia Teatro alla Scala](#)

Klangmuro...II (2012)

for ensemble | 15'

prem. 29.05.2012 ↗ [Valencia, Grup Instrumental de Valencia, cond. Jordi Bernacer](#)

Cripta – Música para Manuel de Falla (2010/2012)

for ensemble and live electronics | 15'

1 0 1 0 - 0 0 0 0 - perc, guit, hp, pno - vln, vla, vc, cb, electr

prem. 07.06.2012 ↗ [Florence, Teatro Goldoni, Contempoartensemble, cond. Mauro Ceccanti](#)

"Muros...: Sarai" (2011)

for tenor saxophone, marimba and electronics | 1'15"

prem. 14.06.2012 ↗ [Badajoz Conservatorio Profesional de Música "Juan Vázquez", Javier Gonzáles Pereira, sax; Sarai Aquilera Cortés, perc](#)

Ancora un segreto (2013) 

Homage Sonata à Alfred Brendel

for piano | 22'

prem. August 2013 ↗ [Bozen](#)

STAUD, JOHANNES MARIA (* 1974)

Le Voyage (2012)

based on the work of Charles Baudelaire

for actor, vocal ensemble (6 voices), 4

instruments and live electronics | 27'

prem. 02.06.2012 ↗ [Paris, Festival ManiFeste, Centre Pompidou, Ensemble Intercontemporain,](#)

[cond. Geoffroy Jourdain, Les Cris de Paris, IRCAM/Robin Meier, Marcel Bozonnet, actor](#)

The long, eight-part poem by Charles Baudelaire (from *Fleurs du Mal*, 1859) was used by Staud as the basis for a cross between monodrama, play and concert work in which a perpetually iridescent whole is formed between four poles of tension: actor, vocal ensemble, instrument group and electronics.

Par ici! (2011/2012) 

for ensemble (expanded and revised version) | 11'

1 0 1 1 - 1 1 0 0 - perc, midi-pno - 1 1 1 1

prem. of the revised version

02.02.2013 ↗ Salzburg, Mozartwoche, Ensemble Intercontemporain, cond. George Benjamin

New Work (2013) 

for ensemble and baritone | 10'

prem. 24.08.2013 ↗ Salzburg Festival, Scharoun

Ensemble, members of the Berlin Philharmonic, cond. Matthias Pintscher, Matthias Goerne, bar

K'in (2012/2013) 

for bassoon and string quartet | 12'

prem. 19.09.2013 ↗ Schwaz, Klangspuren

Schwaz, Hugo Wolf Quartett, Pascal Gallois, bsn

**VERDI, GIUSEPPE (1813–1901) /
DOPPLER, FRANZ (1821–1883)
and KARL (1825–1900)****Fantasy on "Rigoletto"**

based on Giuseppe Verdi's opera
for 2 flutes and piano | 10'

revised by Emmanuel Pahud (2013)

VERDI, GIUSEPPE (1813–1901)**Fantasy on "La Traviata"**

based on *Fantasies* by Emanuele Krakamp
and Giulio Briccialdi

for flute and piano | 10'

arranged by Yoel Gamzou (2009)

prem. 04.11.2012 ↗ Paris, Flute Convention,
Emmanuel Pahud, fl

This arrangement was commissioned
by Emmanuel Pahud.

**WEBER, CARL MARIA VON
(1786–1826) / TAFFANEL,
CLAUDE-PAUL (1844–1908)****Fantasy on "Der Freischütz"**

for flute and piano | 12'

ZEMPLINSKY, ALEXANDER

(1871–1942)

Chamber Symphony (1934) 

based on *String Quartet No. 2* (1915)

for 14 instruments or chamber
orchestra | 40'

arranged by Richard Dünser (2013)

prem. 21.10.2013 ↗ Vienna, Ensemble

Kontrapunkte, cond. Peter Keuschnig

The instrumentation is exactly the same as Schönberg's *Chamber Symphony No. 1* (without contrabassoon). This means that the two works can be ideally combined. The original – Zemlinsky's *String Quartet No. 2*, used as a starting point by Richard Dünser – is dedicated to Schönberg and contains allusions to the famous fourths in Schönberg's *Chamber Symphony No. 1*. Stylistically speaking, it is not infrequently influenced by early Schönberg and late Mahler, but – needless to say – it is for the most part vintage Zemlinsky. It is possible to perform this work not only as a version for 14 solo instruments but also with string sections, i.e. with a large chamber orchestra or a small orchestra.

Sinfonietta op. 23 (1934) 

for chamber orchestra | 22'

reduced version

arranged by Roland Freisitzer (2012)

1(picc/alto fl) 1(c.a.) 2(+bass cl) 1-1 1 1 0 -
pno - 1 1 1 1 1

prem. 11.03.2013 ↗ Vienna, Ensemble

Kontrapunkte, cond. Peter Keuschnig

"When arranging the work, I made every effort to let the original shine through as much as possible. Where this was not feasible, I made fundamental changes to the instrumentation, but without altering the original harmonies or structure. I made a conscious decision not to use percussion, instead relying on a piano part to provide the required accents. My intention was essentially to conjure up an ensemble piece out of the orchestral work – by this I mean something that does not come across as a scaled-down version, but rather as an ensemble piece in its own right, a different take on the original." (Roland Freisitzer)

Lyric Symphony (1923) 

for soprano, baritone and chamber
orchestra

reduced version | 45'

arranged by Thomas Heinisch (2012)

1 1 2 1 - 2 1 2 0 - timp, hp, harm,

pno - str

prem. 03.06.2013 ↗ Vienna, Ensemble

Kontrapunkte, cond. Peter Keuschnig

"To my surprise, it was relatively easy to arrange the first three movements for ensemble, as the orchestra never goes beyond the traditional four-part harmony, with a texture that – interestingly enough – is closer to Brahms than, for instance, to Schönberg. From an instrumentation perspective, the exquisite slow 4th movement "Sprich zu mir, Geliebter" (Speak to me, my love) in the middle of the work poses a challenge, given the subtle separation of the string parts. As the string parts are not played by several instrumentalists, it was necessary to assign some of them to the harmonium or accordion (either can be used in my version). I feel that this movement has lost none of its mysterious charm through this alteration. It was also necessary to make changes to the short yet massive 5th movement. By introducing the shrill E flat clarinet, which does not feature at all in the original, I have attempted to do justice to the abrasiveness and corporeality of this movement." (Thomas Heinisch)

VOCAL AND CHORAL WORKS

BRUCKNER, ANTON (1824–1896)

Three Early Songs

for mixed 6-part choir
arranged by Clytus Gottwald (2013)
Frühlingslied (Heinrich Heine)
Herbstkummer (Matthias Jakob Schleiden)
Im April (Emanuel Geibel)
(in preparation)

HAAS, GEORG FRIEDRICH (* 1953)

nocturno (2013)

Music for female choir and accordion
(ossia: piano) | 8–10'
prem. 23.03.2013 [↗ Bonn, Theater Bonn](#)

The piece is to be performed in complete darkness, which means that the musicians have to memorise their parts, i.e. all choir members and the accordionist or pianist require a score for rehearsals.

SCHWARTZ, JAY (* 1965)

Zwielicht (2012)

for 3 trombones, chorus
and organ | 60'
prem. new version and German prem.
11.07.2013 [↗ Cologne, Romanischer Sommer, Kölner Vokalensemble, cond. Jay Schwartz, Dominik Susteck, org](#)

Zwielicht concerns itself with the phenomena of the transformation between different times, but also between life and the afterlife and the boundaries between light and darkness. What is sacred music? This question continually hangs in the room.

SOMMER, HANS (1837–1922)

Three Songs (1919–1922)

based on texts by Johann Wolfgang von Goethe: *Mignons Lied, König und Floh, Wanderers Nachtlied*
for mixed choir (satb) | 7'
arranged by Clytus Gottwald (2011)
prem. 29.01.2012 [↗ Saarbrücken, KammerChor Saarbrücken, cond. Georg Grün](#)

Hans Sommer's *Drei Lieder* (based on the works of Goethe) are among the great emanations of the late Romantic era. Clytus Gottwald's imagination was fired by the melos of Sommer's wealth of invention. (see also p. 58)

STAUD, JOHANNES MARIA (* 1974)

Infin che 'l mar fu sovra noi richiuso (2012)

for choir, three trombones, percussion
and string quartet | 8'
prem. 23.07.2012 [↗ Salzburg Festival, Kammerchor Accentus, Camerata Salzburg, cond. Laurence Equilbey](#)

Staud has set a text from Dante's *Divine Comedy* to music. The use of three trombones serves as a reference to the city's famous son, as these are also used in Mozart's *Requiem*.

ZEMLINSKY, ALEXANDER (1871–1942)

Zwei Gesänge

based on texts by Maurice Maeterlinck
for 5 voices or 5-part choir | 7'
arranged by Clytus Gottwald (2010)

OPERA / BALLET

BALTAKAS, VYKINTAS (* 1972)

Cantio (2001–2004/2012)

music theatre based on a text by Sharon Lynn Joyce
for narrator, soprano, tenor, bass baritone,
ensemble and electronics | 60'
1 0 1 0 - 1 1 1 1 - perc(2), acc, pno, alto
sax(Eb) - vln, vla, vc, cb, electronics; soprano,
tenor, bass baritone, narrator
German prem. of rev. version: 17.01.2013
[↗ Berlin, Konzerthaus, Lithuanian Ensemble Network, cond. Vykintas Baltakas, Vivian Lüdorf, narrator; Margret Giglinger, s; Florian Feth, t; Tobias Hagge, b; stage direction: Cornelia Heger](#)

In his music theatre work *Cantio*, with an amusing yet profound approach Vykintas Baltakas explores the ritualised departure ceremony that is performed for the Greek gods when they leave a city. A narrator from the ancient world – in Greek mythology a combination of mythical creature and cicada – encounters protagonists from today's world. They join his rhetorical journey and thus witness an adventure in the mind which ultimately envelops them. Following the huge success of the premiere in 2004, the piece was performed for the first time in German at the Ultraschall Festival.

BEDFORD, LUKE (* 1978)

New Work

chamber opera | ca. 60'
for 3 soloists and 8 musicians
libretto: David Harrower
prem. April 2014 [↗ London, Royal Opera House](#)

The libretto is based on the true story of a British con man, which took place in England several years ago, and explores the themes of truth, lies, trust and deception.

BORISOVA-OLLAS, VICTORIA (* 1969)

Dracula

opera in 2 acts | 100'
libretto: Claes Peter Hellwig and Kristian Benkö
prem. spring 2016 [↗ Stockholm, The Royal Swedish Opera](#)

The classic novel by Bram Stoker, recounted from the perspective of an emancipated woman. A composition commissioned by the Royal Swedish Opera.

HAAS, GEORG FRIEDRICH (* 1953)**Morgen und Abend** (2014/2015)

opera for soloists and orchestra
based on Jon Fosse's novel of the
same name

prem. Nov. 2015 ↗ [London, Royal Opera House Covent Garden, co-production with Deutsche Oper Berlin](#)

Jon Fosse tells the story of Johannes the fisherman, a simple man in the autumn of his years. He recalls his past life, the two people who meant most to him – his wife and his friend Peter, who have both long since passed away. Johannes' yearning will come to an end on this day. When his daughter comes to check on him the following morning, she finds him dead.

HALFFTER, CRISTÓBAL (* 1930)**Schachnovelle** (*Chess Game*) 

(2011/2012)

opera in 1 act | 115'

libretto by Wolfgang Haendeler, based on Stefan Zweig's novel of the same name
4 3 4 3 - 4 4 4 1 - perc(4), alto sax(Eb),
t.sax(Bb), e.pno - min. 12 12 10 8 6 -
max. 16 14 12 10 8

prem. 18.05.2013 ↗ [Kiel Opera, Philharmonic Orchestra Kiel, choir of the Kiel Opera House, cond. Georg Fritzsche](#)

Stefan Zweig's masterpiece as an opera thriller. A further commission from the Kiel Opera House – an opera about chess, resistance and madness.

JANÁČEK, LEOŠ (1854–1928)**Jenůfa** (original version from 1904)

opera in 3 acts

edited by Mark Audus (2007)

3 3 3 3 - 4 3 3 1 - timp, perc, hp - str;

stage music: xyl, hn(2), zvonky - str(1 1 1 1 1)

French prem. 04.11.2011 ↗ [Opéra de Rennes](#)

The original version of *Jenůfa* is now available. Its style has its foundations in the end of the 19th century, but the music of *Jenůfa* as we know it today as a whole is already there.

Káťa Kabanová (1921)

opera in 3 acts

reduced version

arranged by Tony Burke (2010)

2 2 2 2 - 2 2 1 0 - timp, perc, cel, hp - str

prem. 13.03.2009 ↗ [London, English Touring Opera](#)

The score and orchestral material are being reproduced and are expected to be available in 2013/2014.

MOZART, WOLFGANG AMADEUS (1756–1791)**The Magic Flute** (1791)

version for children

for soloists and chamber ensemble | 70'

arranged by Alexander Krampe (2007)

1 1 1 1 - 1 0 0 0 - pno (+b.d), kb glsp

(+trgl; played by the conductor) -

vln(2), vla, vc, cb

Austrian prem. 28.07.2012 ↗ [Salzburg](#)

[Festival, soloists of the Young Singers Project,](#)

[Ensemble der Philharmonie Salzburg, cond. Elisabeth](#)

[Fuchs, stage direction: Ulrich Peter](#)

Alexander Krampe knows how children's ears listen. His successful children's version of *The Cunning Little Vixen* is now followed by *The Magic Flute* in the UE catalogue. While adults are repeatedly enthralled by the diversity of the singspiel, children are particularly fascinated by the fairy-tale elements of the work. Krampe has shortened the *Magic Flute* to approx. 70 minutes and prepared a suitable arrangement for children aged five and above.

Die Entführung aus dem Serail

(1782) 

(*The Abduction from the Seraglio*)

version for children

for soloists and chamber ensemble

arranged by Alexander Krampe (2013)

prem. 27.07.–25.08.2013 ↗ [Salzburg Festival,](#)

[soloists of the Young Singers Project, salzburger](#)

[orchester solisten, cond. Ben Gernon, stage direction:](#)

[Johannes Schmid](#)

SAWER, DAVID (* 1961)**The Lighthouse Keepers** (2012) 

music theatre for 2 actors

and ensemble | 25'

1 1 1 0 - 1 1 0 0 - perc(1) - 1 1 1 0 0

prem. 04.07.2013 ↗ [Cheltenham, Birmingham](#)

[Contemporary Music Group, cond. Martyn Brabbins](#)

A father is trapped in a lighthouse with his son, who has been bitten by a rabid dog, in a new version of the 1905 play *Gardiens de phare* by Paul Autier and Paul Cloquemin.

SCHREKER, FRANZ (1878–1934)**Der Schatzgräber** (1915–1918) 

opera in 1 prologue, 4 acts and

1 postlude | 145'

arrangement for 23 solo instruments

by Werner Steinmetz (2013)

prem. 12.09.2013 ↗ [Lin, Tabakfabrik,](#)

[production by EntArteOpera](#)

Composer Werner Steinmetz is currently working on a commission from EntArte-Opera to produce a reduced version of Schreker's opera *The Treasure Hunter*. The opera is to be reduced to the instrumentation of Schreker's *Chamber Symphony* (23 solo instruments). Both works were composed in the same creative period.

STAUD, JOHANNES MARIA (* 1974)**Die Antilope** (2013–2014) 

opera for actors, choir, orchestra and

live electronics | 75–80'

libretto: Durs Grünbein

prem. August 2014 ↗ [Lucerne Festival](#)

[\(co-production with Tiroler Landestheater Innsbruck](#)

[and Cologne Opera\)](#)

ATTERBERG, KURT ¹

Symphony No. 6 "Dollar Symphony", *A Värmlandrhapsody*

op. 36

Gothenburg Symphony Orchestra, cond. Neeme Järvi
[Chandos CD CHSA 5116](#)

In 1928, Kurt Atterberg (1887–1974) won the princely sum of 10,000 dollars in a Schubert competition with his *Symphony No. 6* (also known as the "Dollar Symphony"). The apparent indifference to modern trends was attributable to the ironic gestures of the music, which must have ultimately tipped the balance in his favour when it came to awarding first prize.

In 1933, having been commissioned to write an orchestral work to mark Selma Lagerlöf's 75th birthday, Atterberg composed *A Värmlandrhapsody*, which was based on a succession of more or less well-known folk melodies. Both works were recorded by Neeme Järvi with the Gothenburg Symphony Orchestra with a view to raising the profile of lesser-known Nordic composers.

BERG, ALBAN ²

Four Songs

SCHREKER, FRANZ

Five Songs

Martina Borst, ms;
Wolfgang Wagenhäuser, pno
[Cavalli Records CCD830](#)

The *Songs* of the late Romantic and Modern period compiled on this recording can be seen in the context of Franz Schreker's (1878–1934) emancipation of sound and Alban Berg's (1875–1935) complete emancipation of dissonance. Franz Schreker: "Pure sound, devoid of all motivic work, is, with certain care, among the most essential musical modes of expression. It is a mood substitute without parallel that is to be found more and more frequently even in the written word (Gerhard Hauptmann, Paul Claudel, among others) and appears, is even demanded, in decisive dramatic moments. The one agent that could possibly surpass its potency is silence." (Cavalli Records)

BRAUNFELS, WALTER ³

Concerto for organ, boys' choir and orchestra

Munich Symphony Orchestra, Boys' Choir Tölz, cond. Hansjörg Albrecht, Iveta Apkalna, org
[Oehms Classics CD OC411](#)

In Braunfels' romantic organ concerto, the solo instrument is accompanied primarily by strings. Brass instruments and percussion only make an appearance in two chorales. With regard to the use of a boys' choir, he comments: "It came about above all to add the finest crowning touch to the second movement, the central part of the piece. It is constructed as a large-scale chorale prelude, with the boys intoning the chorale at the end. ... I could not resist letting the boys add their voices again, singing another chorale at the close of the finale, a fantastical, towering double fugue."

BRAUNFELS, WALTER ⁴

Te Deum

WDR SO Cologne, cond. Gunter Wand; Leonie Rysanek, s; Helmut Melchert, t
[Acanta CD 233670](#)

In the post-war years, Walter Braunfels was all but forgotten. From 1945 onwards, Günter Wand – one of his greatest devotees – was particularly instrumental in finding an audience for Braunfels' works in post-war Germany. In 1952, Wand conducted the Cologne Radio Symphony Orchestra performing *Te Deum* for soprano, tenor, mixed choir, orchestra and organ – an intensive and passionate profession of faith written following the composer's conversion to Catholicism. This recording was made in 1952 to mark Braunfels' 70th birthday.

EISLER, HANS / BRECHT, BERTOLT ⁵

Die Maßnahme

MDR Chamber Philharmonic, MDR Radio Choir, cond. Johannes Kalitzke, Götz Schulte, singer and narrator; Angelica Domröse, Gottfried Richter, Christoph Zapatka, narrator
[MDR Klassik CD MDR 1207](#)

Hanns Eisler's (1898–1962) "*Lehrstück* by Bertolt Brecht with 8 sections", *The Decision*, was premiered in Berlin in 1930. In Eisler, Brecht had found a comrade-in-arms who also shared his outlook on life. Based on an ancient Japanese religious play, this stage work for tenor, narrators, choir and orchestra explores questions relating to discipline in a tightly organised "new type of party". It was only in 1997 that the work was staged again in Germany by the Berliner Ensemble. The CD recording is of a performance of the work at the Dresden Festival of Contemporary Music in 1998.

ELOY, JEAN-CLAUDE ⁶

Kâmakalâ

WDR SO and Choir, Schola Cantorum Stuttgart, cond. Michel Tabachnik, cond. Bernhard Kontarsky, cond. Jacques Mercier
[Hors Territoires CD HAT-15](#)

In 1971, after returning from the USA and Great Britain, Frenchman Jean-Claude Eloy (born 1938) composed *Kâmakalâ* for 3 orchestra ensembles, 3 choirs and 3 conductors. *Kâmakalâ* is a Sanskrit word meaning "energy triangle". The work is in thrall to the pursuit of an aesthetic and philosophical dialogue with the Asian world in general and the Indian world in particular. Eloy sought to compose music that sustained its energy rather than exuding it, thus intensifying its subsequent inner bloom. This WDR recording was made in 1975.

KAGEL, MAURICIO 77**Ludwig van,
Unguis incarnatus est,
MM51**

Alexandre Tharaud, pno
[Rewind CD REW 510](#)

The score of *Ludwig van* consists of Beethoven's sheet music plastered on the walls, windows, doors and furniture of a "music room". 16 musicians play what they see in this room. Mauricio Kagel (1931–2008) wanted music from the past to be played in the same way as contemporary music. "We will understand the music of the past better if we perform it differently."

Unguis incarnatus est is the medical term for an ingrown nail and alludes to the Christian Credo. Tongue firmly in cheek, Kagel explained that the piano pedal can be seen as an ingrown toenail in the pianist's foot. In 1976, Kagel wrote *MM 51*, a piece of film music for piano and metronome set at 51 beats per minute. Kagel: "The theme of my piano piece is the threat of unspoken dangers and fears".

**MAHLER, ALMA
and GUSTAV** 78**Song Transcriptions for
a cappella Choir**

arranged by Clytus Gottwald;
SWR Vokalensemble Stuttgart,
cond. Marcus Creed
[Carus CD 83.370](#)

The transcriptions of 9 *Songs* by Gustav Mahler (1860–1911) and *Three Early Songs* by Alma Mahler (1879–1964) are "by no means an alternative version of the original work, but rather an independent form, a reflection on the original. The harmony and the melody may not be changed, however. Nonetheless, a transcription is something wholly new, an aesthetically autonomous work of art." (Clytus Gottwald)

MAHLER, GUSTAV 79**Das klagende Lied****BERG, ALBAN****Lulu-Suite**

Vienna Philharmonic, cond.
Pierre Boulez, Konzertvereinigung
Wiener Staatsopernchor,
Dorothea Röschmann, s; Anna
Prohaska, s; Anna Larsson, a;
Johan Botha, t
[Deutsche Grammophon CD 0289 477
9891 0 CD DDD GH](#)

This recording was made at Salzburg Festival in 2011, when Pierre Boulez was invited to conduct the opening concert. At his request, one of the earliest of Gustav Mahler's surviving scores, *Das klagende Lied* (1880), was included in the programme together with the *Lulu-Suite* (1934) by ardent Mahler admirer Alban Berg. The CD was released in March 2013 to mark Boulez' 88th birthday. With both works, "the Philharmonic under the baton of Pierre Boulez performs a passionate balancing act between structure and a sensuality of colour, with Anna Prohaska (Lulu) ... contributing expressive high notes." (Wiener Zeitung)



1



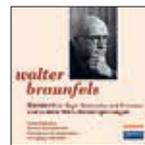
6



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3



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4



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5



10

MARTIN, FRANK 710**Intégrale des oeuvres
pour flûte**

Ballade for flute, string
orchestra and piano, *Ballade*
for flute and orchestra,
Ballade for flute and piano,
Ballade No. 2 for flute, string
orchestra, piano, timpani and
percussion, *Ballade No. 2* for
flute and piano, *Sonata da
chiesa* for flute and string
orchestra, *Sonata da chiesa*
for flute and organ
Orchestre de la Suisse
Romande, cond. Thierry
Fischer, Emmanuel Pahud, fl;
Francesco Piemontesi, pno;
Tobias Berndt, org
[Musiques Suisse CD MGB 6275 \(2CD\)](#)

Conducted by Thierry Fischer, the Orchestre de la Suisse Romande recorded Frank Martin's (1890–1974) entire works for flute, including the *Ballade No. 2* for flute, string orchestra, piano, timpani and percussion. This is the composer's own arrangement of his *Ballade* for saxophone and string orchestra, piano and percussion for Sigurd Raschèr from around 1939. This work was only discovered by Martin's widow Maria in 2008 as a "previously unnoticed autograph manuscript" among old papers.

New on CD & DVD

RIHM, WOLFGANG ↗ 11

Symphonie »Nähe fern«

Lucerne SO,
cond. James Gaffigan
[Harmonia Mundi CD HMC 902153](#)

In his *Symphonie Nähe fern*, Wolfgang Rihm sets Goethe to music with four orchestral movements, providing his own very personal musical response to the four symphonies of Johannes Brahms. In doing so, Rihm draws on the organic form of the melodic flow and the sophisticated art of motivic continuation, an aspect of Brahms' "progressive approach" greatly admired by Arnold Schönberg.

RIHM, WOLFGANG ↗ 12

Oedipus

Choir and Orchestra of Deutsche Oper Berlin, cond. Christof Prick, Andreas Schmidt, bar; William Pell, t; William Dooley, bar; Emily Golden, ms; stage direction: Götz Friedrich
[Arthaus Musik DVD 101667](#)

Wolfgang Rihm's opera *Oedipus*, a work commissioned by the Deutsche Oper Berlin in 1987, is still impressive today owing to the sheer power of expression in the music. Rihm's opera was a resounding success among audiences and critics alike – memorably staged by the then director Götz Friedrich and with Andreas Schmidt (on the cusp of his international career) in the title role. Exploring the question of personal culpability and responsibility, the myth of Oedipus continues to exude a fascination to this day and is ideally suited to the big opera stage.

SOMMER, HANS ↗ 13

Three songs with texts by Goethe:

Mignons Lied, König und Floh, Nachtlied

transcription for mixed choir by Clytus Gottwald
ChamberChoir Saarbrücken, cond. Georg Grün
[Carus CD 83.458](#)

Hans Sommer (1837–1922) wrote these three songs for medium voice and orchestra shortly before his death, using the prevalent musical language of the period around 1900. In his transcriptions ("periphrases"), Clytus Gottwald aims to make music from the turn of the 20th century accessible to modern-day choirs, as few composers wrote for a cappella choirs at that time.

SZYMANOWSKI, KAROL ↗ 14

Concert-Ouverture, Symphony No. 2

BBC Symphony Orchestra, cond. Edward Gardner
[Chandos CD CHSA 5115](#)

Chandos is continuing its series of Polish music with these two orchestral pieces by Szymanowski. While the *Concert Overture* was written between 1904 and 1905, Szymanowski began work on his *Symphony No. 2* in 1909, completing it the following year. He later revised the work, producing the final version by 1936. After 1900, he leaned towards progressive German music such as Wagner, Richard Strauss and Max Reger. This early creative period is characterised by powerful expression and impassioned thematic expansion.

VERDI, GIUSEPPE ↗ 15

Otto Romanze

orchestrated by Luciano Berio; Orchestra del Teatro Regio, cond. Gianandrea Noseda, Rolando Villazón, t
[Deutsche Grammophon CD 0289 477 9460 8](#)

In 1991, Luciano Berio (1925–2003) transcribed eight selected romances by Giuseppe Verdi for tenor and orchestra. A number of Verdi's songs can be viewed as studies for opera arias and cabalettas. On this CD, Rolando Villazón interprets three of these romances, describing them as "extraordinary, beautiful, uplifting and full of emotion. Everybody – people who don't know opera or people who love opera – should listen to all the Verdi they can; only then will they discover this volcano of essential emotions." (Deutsche Grammophon)

WEINGARTNER, FELIX ↗ 16

Symphony No. 7

Basel Symphony Orchestra, cond. Marko Letonja
[CPO CD 777103-2](#)

Basel Symphony Orchestra, conducted by Marko Letonja, has recorded all the symphonies by late Romantic composer Weingartner for cpo. It is a musical rediscovery that is well worth making: Weingartner's most ambitious orchestral work is his seventh and final symphony, the *Symphony* in C major, op. 88, which was premiered in Basel just a few months before his death in 1942. In addition to the large orchestra with triple brass and four horns, the performance features a choir, four solo singers and solo organ.



11



12



13



14



15



16

16. August – 15. September 2013

Chaya Czernowin | «composer-in-residence»

Anea Crystal. Zwei Streichquartette und ein Oktett
JACK Quartet | Quatuor Diotima

At the Fringe of Our Gaze für Orchester (Uraufführung)
West-Eastern Divan Orchestra | Daniel Barenboim

Lovesong für gemischtes Ensemble
Ensemble intercontemporain | Nicholas Collon

Prima ... ins Innere. Kammeroper in drei Szenen
Luzerner Sinfonieorchester | Howard Arman |
Solisten des Luzerner Theaters | David Hermann

Sheva für Ensemble (Schweizer Erstaufführung)
Ensemble ascolta | Jonathan Stockhammer

White Wind Waiting für Gitarre und
Orchester (Uraufführung)
SWR Sinfonieorchester Baden-Baden und Freiburg |
François-Xavier Roth | Stephan Schmidt

und weitere Werke

«Revolution Kammermusik» | 23. – 24. August

JACK Quartet | Quatuor Diotima |
Helge Slaatto | Frank Reinecke

Pierre Boulez *Livre pour Quatuor* (revidierte Fassung 2011/12)

Georg Friedrich Haas Streichquartett Nr. 5

Helmut Lachenmann *Gran Torso*

Luigi Nono *Fragmente – Stille. An Diotima*

Michael Pelzel *Vague Écume des Mers* (Uraufführung)

Wolfgang von Schweinitz

Plainsound Glissando Modulation op. 49

Plainsound String Quartet «Holy Howl» op. 57 (Uraufführung)

Iannis Xenakis *Tetras*

und weitere Werke

LUCERNE FESTIVAL ACADEMY

Pierre Boulez | Pablo Heras-Casado

Dieter Ammann *unbalanced instability*
(Schweizer Erstaufführung)

Benjamin Attahir *Sawti'l zaman* (Uraufführung)

Béla Bartók *Cantata profana*

Luciano Berio *Corale (su Sequenza VIII)*

Pierre Boulez
Cummings ist der Dichter
Le Soleil des Eaux

Christian Mason *ISOLARION. Rituals of Resonance*
(Uraufführung)

Olivier Messiaen *Turangalîla-Sinfonie*

Steve Reich *Desert Music*

Igor Strawinsky *Le Roi des Étoiles*

Claude Vivier *Siddhartha*

Anton Webern
Kantaten op. 29 und 31
Variationen für Orchester op. 30

und weitere Werke

Weitere Uraufführungen von

Milica Djordjević

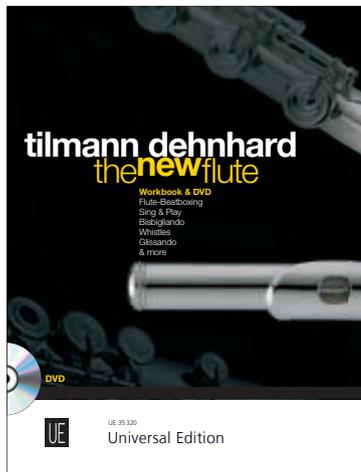
Saed Haddad

Horațiu Rădulescu

Mike Svoboda und

Michael Wertmüller/Lukas Bärfuss

New Releases



60

THE NEW FLUTE

An Introduction to Modern Flute Technique

TILMANN DEHNHARD

This workbook and DVD will galvanise anyone into action who wants to learn and apply contemporary flute techniques. Everything from beatboxing on the flute to circular breathing and high-speed trills is included. Tilmann Dehnhard's confidence-building approach and helpful, practical advice will ensure good progress in this exciting genre and kindle the self-assurance to improvise and experiment. Each chapter is complete in itself and working through the book from the beginning is not required. Specific skills can be worked on in any order – just as you please. All of the exercises in the book are demonstrated on the DVD which is invaluable – bringing to life the techniques explained in the book.

THE NEW FLUTE

Workbook & DVD

for flute

➤ [UE 35320](#)



VIVA EL TANGO!

The Tango Piano School

DIEGO COLLATTI

Thoughts you can dance to – this is how the “tango” is described in Argentina. Diego Collatti's first volume *Viva el Tango!* offers an introduction to the world of the tango by means of easy pieces for piano. Beginning with pentatonic melodies and becoming more challenging throughout the book, these pieces on the accompanying CD convey the true character of the tango in a way that notation alone never could. With clear explanations, Diego Collatti initiates the beginner into the wide range of tango styles. Paving the way for perfection!

VIVA EL TANGO!

The Tango Piano School

for piano with CD

German/French version

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and live electronics
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for 3 clarinets
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CORNICK, MIKE**Piano Repertoire**

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for piano with CD
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with CD and piano
accompaniment
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piano accompaniment
↗ [UE 21617](#)

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set of parts ↗ [UE 35758](#)

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(The New Orpheus)**

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orchestra ↗ [UE 35049](#)

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SEBASTIAN****Partita A minor**

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and orchestra**

↗ [UE 35537](#)

The experimenter on the flute

Tilmann Dehnhard has just published "The New Flute", a book about the latest flute-playing techniques. In this interview he talks with Christina Meglitsch-Kopacek about pushing boundaries, individualism, experiments and free improvisation.



Tilmann Dehnhard

© NIKOLAUS LOGOTHETIS
At your concerts we hear many sounds that are not expected to be heard in a classical flute concert. What are ideal sounds for you?

Dehnhard: The ideal sound of a flute goes back to a playing and teaching tradition that is all about a clear sound, a beautiful but quite uniform sound. There is, however, a wide range of other tone colours that enrich the flute, especially as a solo instrument. Being an improviser means I can reach into this big potful of sounds and pull out whatever I want.

What happens between the two cornerstones of composition and improvisation?

Dehnhard: Improvisation is often referred to as *spontaneous composition*. On the other hand, there is the idea that composition is written or *frozen improvisation*. Most great composers were not only able to compose music, but were also good instrumentalists. Compositions such as those written by Paganini were only possible thanks to his incredible specialisation on the instrument. Unfortunately we are losing some of this today. There are many musicians who function as the mouthpieces of composers and can no longer make their own voice heard.

The term "extreme flute" was coined with reference to you.

Dehnhard: (laughs) Yes, the press likes such phrases... they're catchy.

I think the term is quite fitting for The New Flute...

Dehnhard: I think it is exciting to pick up the flute, try a technique and then take it to its extreme limits. Many people cannot go into this "let's try it out!" mode, or

have this urge to experiment. That's a pity. This free and unobstructed approach to the instrument makes many things possible. It is about "being allowed to do anything" – you can experiment and do anything you want with your instrument!

So it's curiosity and a sense of fun that drives you on?

Dehnhard: Yes, exactly, the spirit of discovery. If you put something small in the hand of an improviser, maybe a matchbox, things begin to happen. Crackling, tapping, rustling, and a piece of music is the result. This inner approach to musical material is not possible without curiosity. Improvisation is an adventure and a gamble. And when good music results, it is also lots of fun.

How would you suggest approaching The New Flute?

Dehnhard: People are most motivated when they are fascinated by something. So when you pick up the book and, for example, circular breathing seems like magic to you, then you should begin with that. Now is the best time to start, even if you have only been playing the flute for six months. There is nothing in this book that takes long to grasp. Within certain limits, you can start using the techniques in your playing after a couple of days.

What do you want to get across to your students?

Dehnhard: If people read my book or come to one of my workshops and then pick up their flute and start to explore it, that is already the most important thing. And when they find a technique interesting and want to use it to make music they have arrived at a place from which they become mature musicians who try, experiment, search and find. That is possible at any level of musicianship. ♪

Emmanuel Pahud

Opera Highlights of the 19th Century

The Flute Collection – Emmanuel Pahud presents is the realisation of Emmanuel Pahud's long-cherished wish to make selected works that have accompanied and influenced his career as a flautist accessible to others. To achieve this, he has created a rich collection of familiar, unusual, rediscovered and new works that is simply beyond compare. The collection opens with music from the 19th century, which produced some outstanding arrangements of opera arias and paraphrases for flute and piano.

Claude-Paul Taffanel
Fantasy on "Der Freischütz"
by Carl Maria von Weber
for flute and piano
UE 35316

Pyotr Ilyich Tchaikovsky
Lensky's Aria from the opera
"Eugen Onegin"
for flute and piano
UE 35313

Giuseppe Verdi
Fantasy on "La Traviata"
for flute and piano
UE 35314

Franz and Karl Doppler
Fantasy on "Rigoletto"
by Giuseppe Verdi
for 2 flutes and piano
UE 35315

These piano versions also serve as the piano scores for Yoel Gamzou's orchestral versions, which have likewise been published by Universal Edition.



Birthdays and Anniversaries

2013

10th Anniv. of Death **Luciano Berio** † 27 May 2003
60th Birthday **Todd Brief** * 25 February 1953
60th Birthday **Georg Friedrich Haas** * 16 August 1953
70th Birthday **Bill Hopkins** * 05 June 1943
75th Birthday **Zygmunt Krauze** * 19 September 1938
90th Anniversary **György Ligeti** * 28 May 1923
25th Anniv. of Death **Marcel Poot** † 12 June 1988
80th Birthday **Raymond Murray Schafer** * 18 July 1933
75th Birthday **Tona Scherchen** * 12 March 1938
80th Anniv. of Death **Max von Schillings** † 24 July 1933

2014

60th Anniv. of Death **Franco Alfano** † 27 October 1954
80th Birthday **Harrison Birtwistle** * 15 July 1934
75th Anniv. of Death **Julius Bittner** † 09 January 1939
60th Anniv. of Death **Walter Braunfels** † 19 March 1954
70th Birthday **Barry Conyngham** * 27 August 1944
80th Anniv. of Death **Frederick Delius** † 10 June 1934
60th Birthday **Beat Furrer** * 06 December 1954
90th Anniversary **Karl Heinz Füssl** * 21 March 1924
75th Anniv. of Death **Wilhelm Grosz** † 10 December 1939
60th Birthday **Martin Haselböck** * 23 November 1954
90th Birthday **Milko Kelemen** * 30 March 1924
70th Anniv. of Death **Hans Krása** † 17 October 1944
50th Anniv. of Death **Alma Maria Mahler** † 11 December 1964
50th Anniv. of Death **Joseph Marx** † 03 September 1964
90th Anniversary **Francis Miroglio** * 12 December 1924
60th Anniv. of Death **Karol Rathaus** † 21 November 1954
75th Anniv. of Death **Franz Schmidt** † 11 February 1939
80th Anniversary **Alfred Schnittke** * 24 November 1934
80th Anniv. of Death **Franz Schreker** † 21 March 1934
70th Anniv. of Death **Ethel Smyth** † 09 May 1944
150th Anniversary **Richard Strauss** * 11 June 1864
50th Birthday **Ian Wilson** * 26 December 1964

2015

70th Anniv. of Death **Béla Bartók** † 26 September 1945
90th Anniversary **Cathy Berberian** * 04 July 1925
80th Anniv. of Death **Alban Berg** † 24 December 1935
90th Anniversary **Luciano Berio** * 24 October 1925
90th Birthday **Pierre Boulez** * 26 March 1925
60th Anniv. of Death **Willy Burkhard** † 18 June 1955
125th Anniversary **Hans Gál** * 05 August 1890
125th Anniversary **Manfred Gurlitt** * 06 September 1890
70th Birthday **Vic Hoyland** * 11 December 1945
50th Birthday **Georges Lentz** * 22 October 1965
125th Anniversary **Frank Martin** * 15 September 1890
125th Anniversary **Bohuslav Martinu** * 08 December 1890
25th Anniv. of Death **Otmar Nussio** † 22 July 1990
80th Birthday **Arvo Pärt** * 11 September 1935
70th Anniv. of Death **Emil Nikolaus v. Reznicek** † 02 August 1945

80th Anniversary **Peter Ronnefeld** * 26 January 1935
50th Anniv. of Death **Peter Ronnefeld** † 06 August 1965
90th Anniv. of Death **Erik Satie** † 01 July 1925
90th Birthday **Gunther Schuller** * 22 November 1925
50th Birthday **Jay Schwartz** * 26 June 1965
80th Anniv. of Death **Josef Suk** † 29 May 1935
70th Anniv. of Death **Nikolai Tcherepnin** † 26 June 1945
70th Anniv. of Death **Anton Webern** † 15 September 1945

2016

80th Birthday **Richard Rodney Bennett** * 29 March 1936
90th Anniversary **Francis Burt** * 28 April 1926
90th Birthday **Friedrich Cerha** * 17 February 1926
90th Anniversary **Morton Feldman** * 12 January 1926
70th Birthday **Michael Finnissy** * 17 March 1946
70th Anniv. of Death **Heinrich Kaminski** † 21 June 1946
25th Anniv. of Death **Ernst Krenek** † 22 December 1991
90th Anniversary **György Kurtág** * 19 February 1926
125th Anniversary **Sergei Prokofieff** * 23 April 1891
100th Anniv. of Death **Max Reger** † 01 January 1916
80th Birthday **Steve Reich** * 03 October 1936
80th Anniv. of Death **Ottorino Respighi** † 18 April 1936
100th Anniversary **Karl Schiske** * 12 February 1916
80th Birthday **Hans Zender** * 22 November 1936

2017

80th Birthday **Nikolai Badinski** * 19 December 1937
25th Anniv. of Death **Theodor Berger** † 21 August 1992
70th Anniv. of Death **Alfredo Casella** † 05 March 1947
70th Birthday **Mike Cornick** * 10 December 1947
50th Birthday **Richard Filz** * 15 July 1967
25th Anniv. of Death **Karl Heinz Füssl** † 04 September 1992
50th Birthday **Richard Graf** * 05 May 1967
90th Birthday **Michael Gielen** * 20 July 1927
50th Anniv. of Death **Zoltán Kodály** † 06 March 1967
80th Birthday **Peter Kolman** * 29 May 1937
60th Anniv. of Death **Erich Wolfgang Korngold** † 29 November 1957
25th Anniv. of Death **Olivier Messiaen** † 27 April 1992
125th Anniversary **Darius Milhaud** * 04 September 1892
80th Birthday **Gösta Neuwirth** * 06 January 1937
80th Birthday **Bo Nilsson** * 01 May 1937
70th Birthday **Paul Patterson** * 15 June 1947
60th Birthday **James Rae** * 29 August 1957
60th Birthday **Thomas Daniel Schlee** * 26 August 1957
60th Anniv. of Death **Othmar Schoeck** † 08 March 1957
75th Anniv. of Death **Erwin Schulhoff** † 18 August 1942
80th Anniv. of Death **Karol Szymanowski** † 29 March 1937
25th Anniv. of Death **Alfred Uhl** † 08 June 1992
75th Anniv. of Death **Felix Weingartner** † 07 May 1942
60th Birthday **Julian Yu** * 02 September 1957
75th Anniv. of Death **Alexander Zemlinsky** † 15 March 1942



Gustav Mahler

(1860–1911)

Study Scores

www.universaledition.com/studyscores

Conductors' Scores

www.universaledition.com/conductors-scores

Gustav Mahler

Briefe an seine Verleger

Herausgeber: Franz Willnauer

UE 26309

Gustav Mahler

Dirigenten im Gespräch

Herausgeber: Wolfgang Schaufler

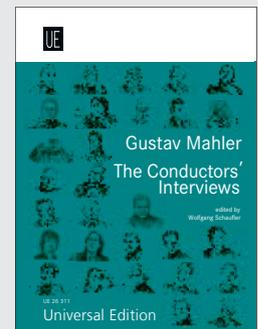
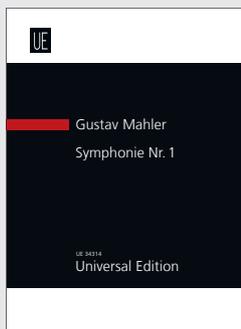
UE 26310

Gustav Mahler

The Conductors' Interviews

Editor: Wolfgang Schaufler

UE 26311



"I am interested in the unbelievably intense sound quality of 'purely' intoned intervals. An overtone chord with pure tuning."

Georg Friedrich Haas